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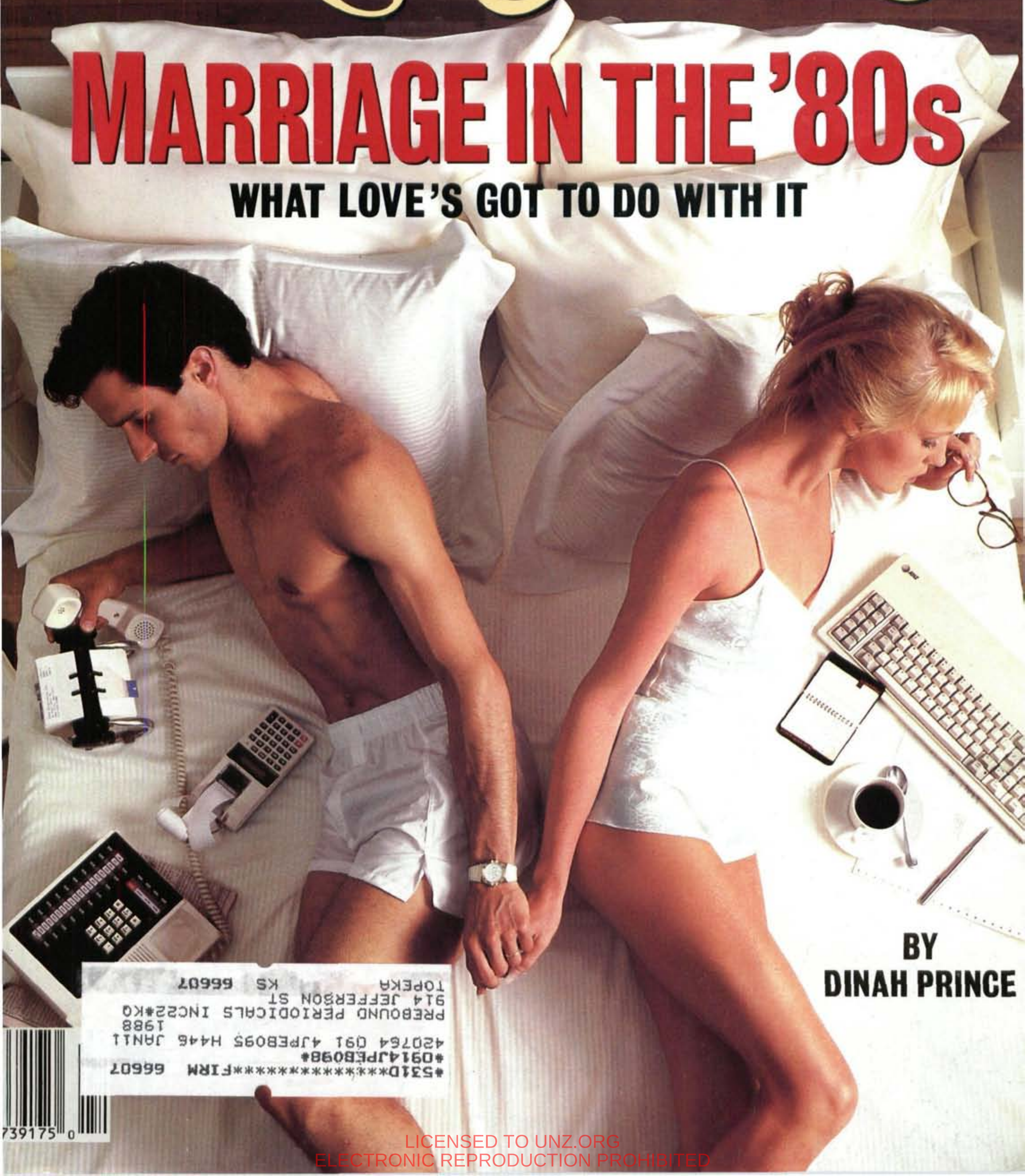

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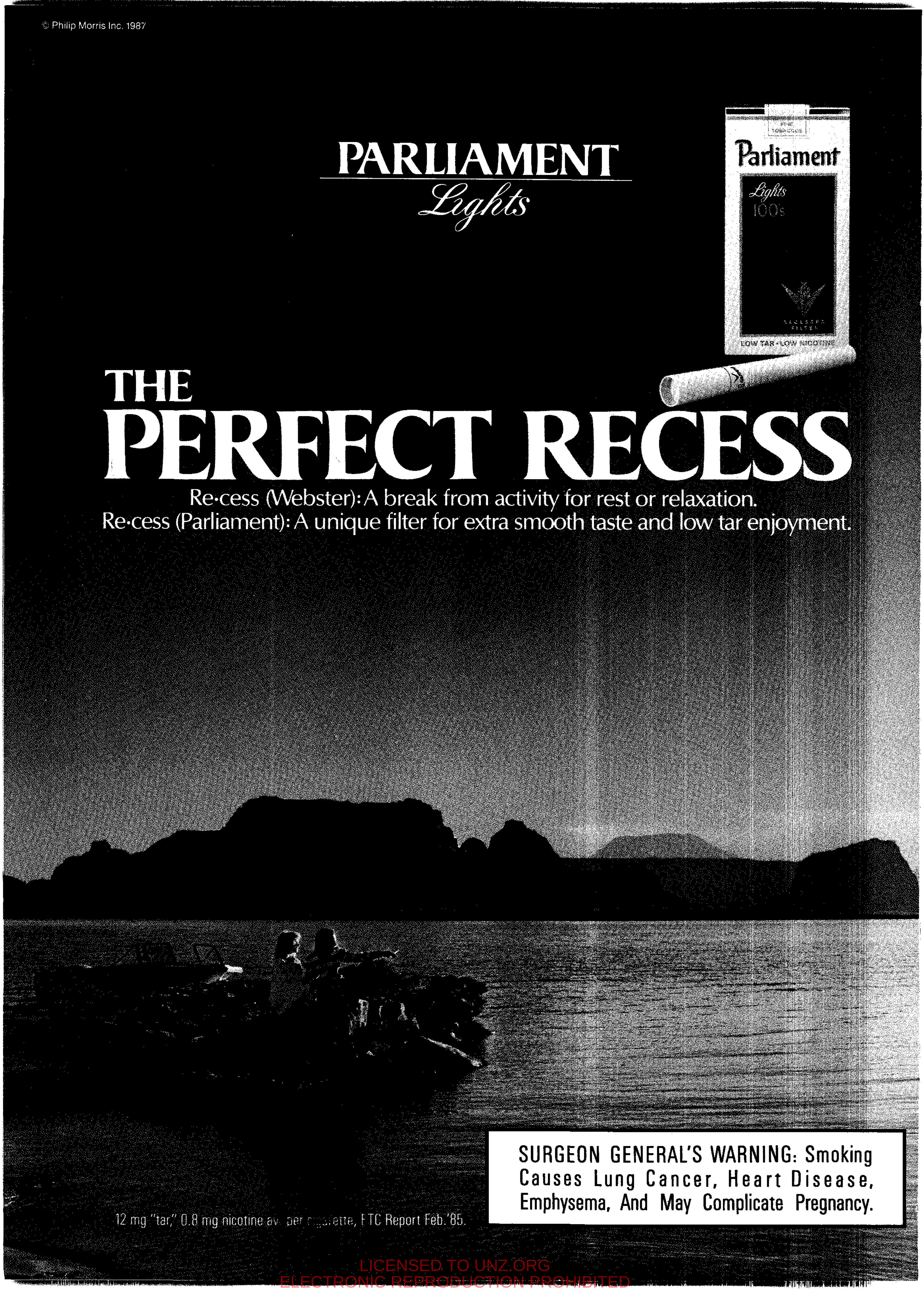
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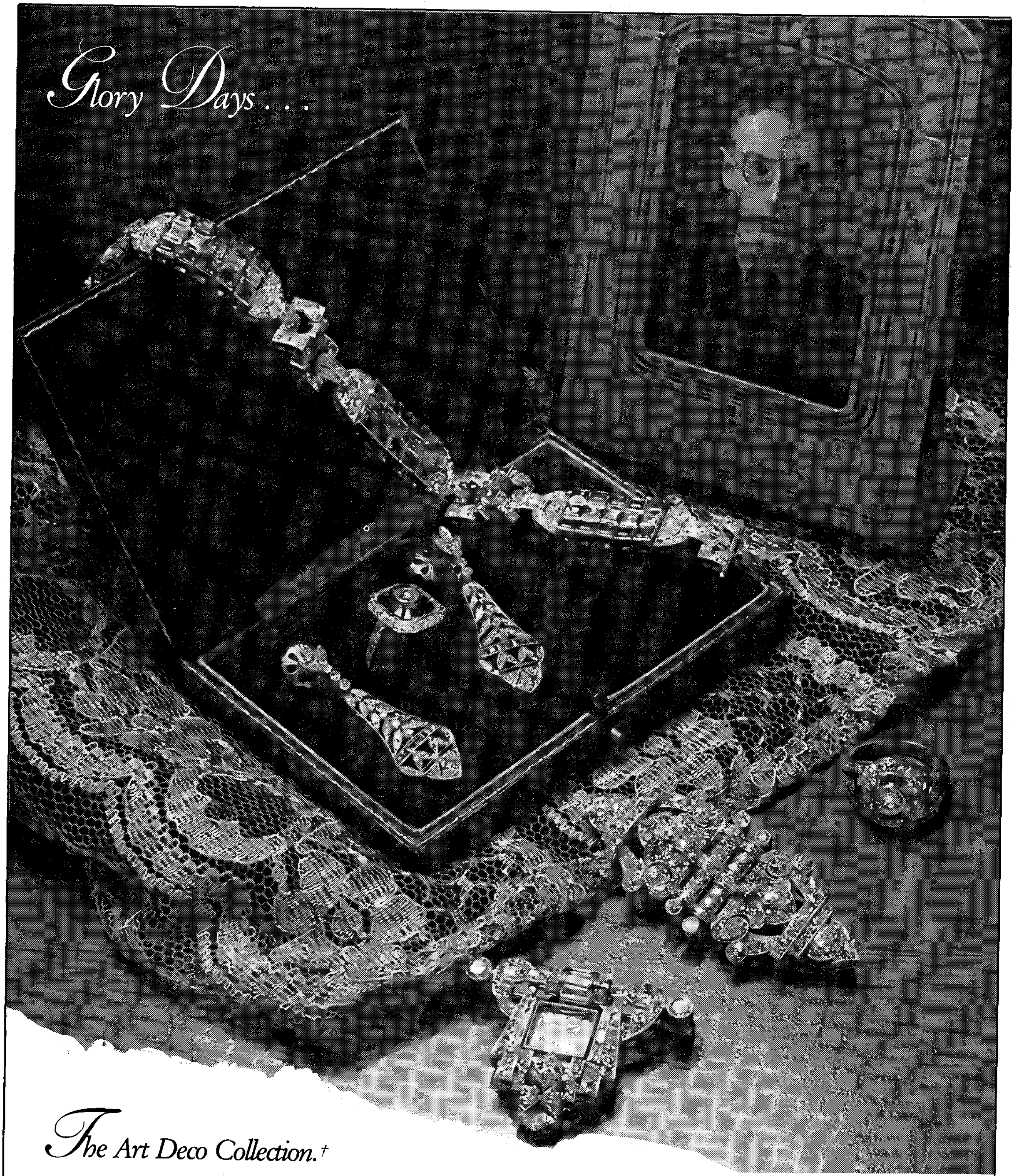

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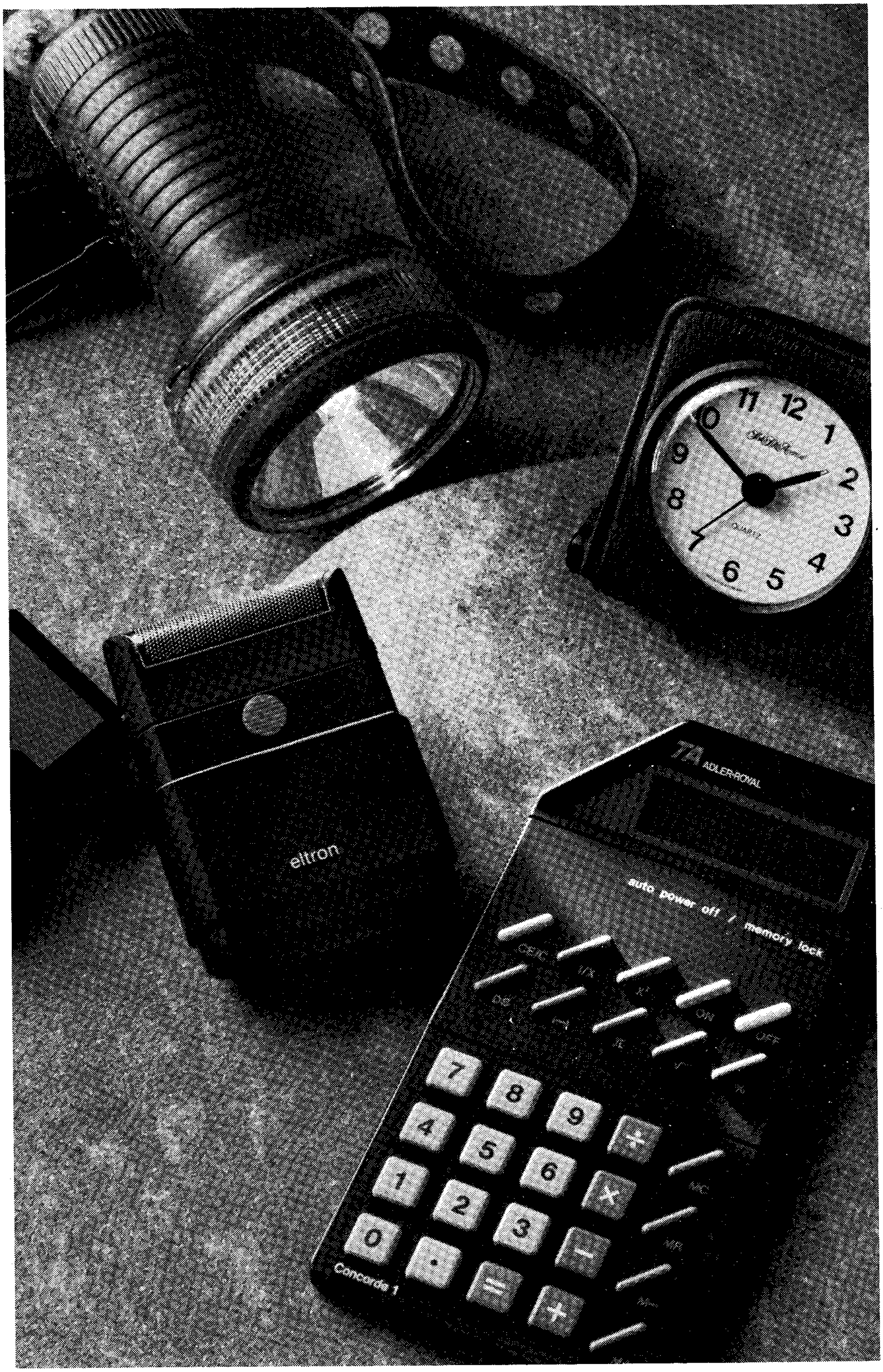
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VOL. 20, NO. 22 JUNE 1, 1987

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30 Marriage in the '80s

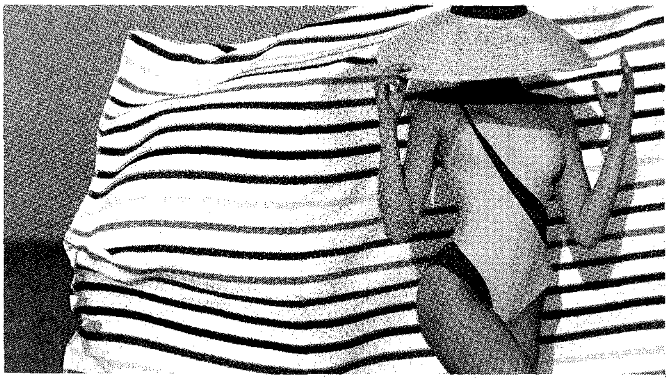
BY DINAH PRINCE

Today's young dual-career couples are changing the patterns of marriage. Their last names are often different, their bank accounts sometimes separate. Both husband and wife occasionally work seven days a week, twelve hours a day. Many seem to be as wedded to their work as they are to each other; in many ways, they're less traditional spouses than two single people with duplicate keys. Modern marriages can be frustrating and exhausting; still, some counselors believe they're better than those of the past. Today's husbands and wives, says one, are like "real comrades or fellow soldiers. It's almost as if the struggle is making them close."

40 Adding Up the New '21'

BY GAEL GREENE

On May 11, after three months of restoration and a week of private parties, the '21' Club reopened. In attendance: the restaurant's regular rich and powerful crowd and, though '21' has never been about food, every foodie in town. All of them were there to see what new owner Marshall Cogan, managers Anne Rosenzweig and Ken Aretsky, chef Alain Sailhac, and $9 million had done to a New York institution. '21' aficionados had feared its old standards would give way to nouvelle cuisine and its clubby atmosphere be turned to glitz. Instead, they found that despite the restaurant's sprucing up, the same toys are in the bar—and chicken hash is still on the menu. Gael Greene reports.



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BY WENDY GOODMAN

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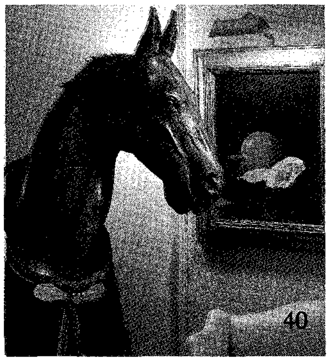

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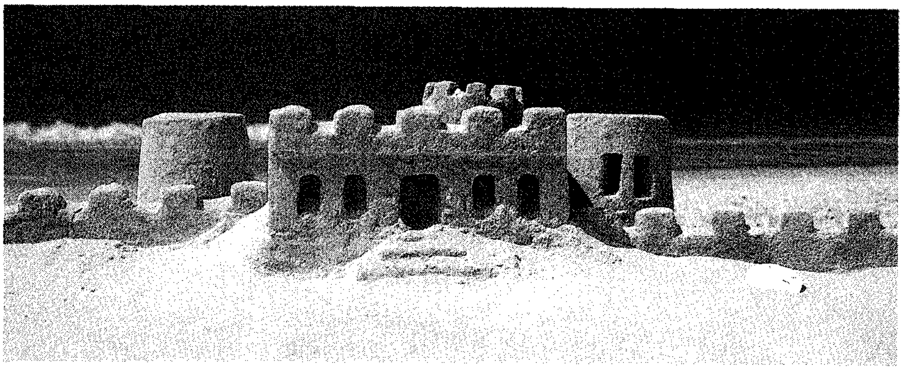

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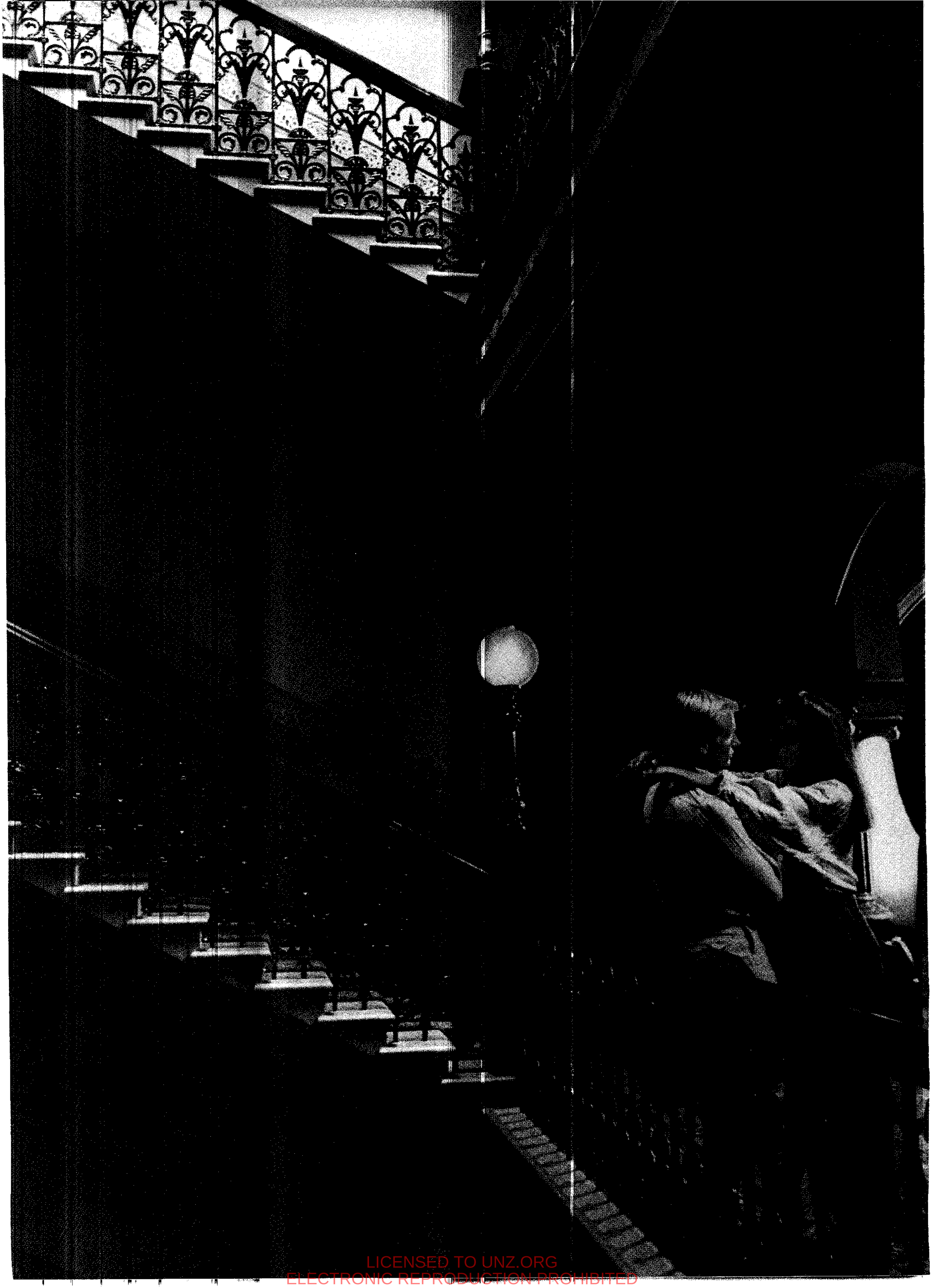

She'd told me at the beginning that I would know when the time was appropriate to whisk her away for a weekend.

All I really did was hasten the process.

"I'm not like other girls."

She'd made it clear that she was in no hurry to fall in love, that our evenings were "fun" and a serious relationship was not a prospect I could look forward to, at least not with her.

"Besides, you're much too young just yet for a really romantic weekend in the country," she taunted. "Wait a couple of years and I'll let you take me to anywhere you care."

I endured this for just six weeks.

Once I'd made up my mind, it took only a moment to find a jeweller with the taste and flair to sell the collection of watches made by Concord.

"You'll be wanting something for a very dark-haired lady, I'd warrant," said the jeweller hazarding a guess and taking out trays and trays from his vast Concord selection.

I knew which one was hers in less than a second.

Thin as a slice of smoked salmon, with a gold face wreathed in soft-brushed stainless steel.

No numbers, just diamonds marking the hours.

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And a bracelet that seemed to be without a screw or a bolt or a nut, held together by simple, solid 14 carat gold bars.

It was her kind of classic and timeless taste, so different from all those big, bulky, flashy brand names some of my earlier ladies had boasted.

This particular model was called the Concord Mariner SG.®

"A watch like this deserves a beautiful wrist," the jeweller sighed as he wrapped it in plain, black paper and took my cheque.

"And a change of heart," I thought to myself.

Knowing how unimpressed she was with all the obvious trappings of wealth, how disdainful of limos and fancy restaurants she'd been, I took her out the very next night, but I took her to the Light-Heavyweight Title Bout. It was a masterly stroke, as it turned out.

She shouted, screamed and ranted from beginning to end, with a paper cup of beer in one hand and, fortunately, me in the other.

Later, whilst saying a gentle goodbye on the landing outside her apartment, I pulled out my black wrapped package.

"I think the time has come," I said.

She opened the box, revealing one of the world's most beautiful timepieces.

She smiled, slowly, with her eyes smiling last and longest.

"What do you get for breakfast up in this countryside of yours?" she asked softly.

The time had come.

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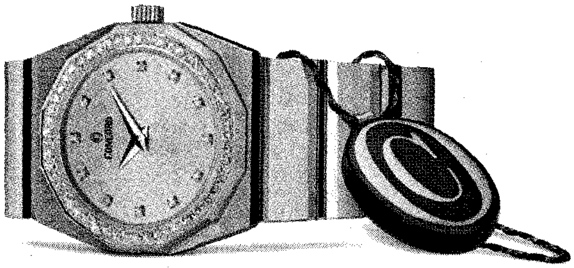

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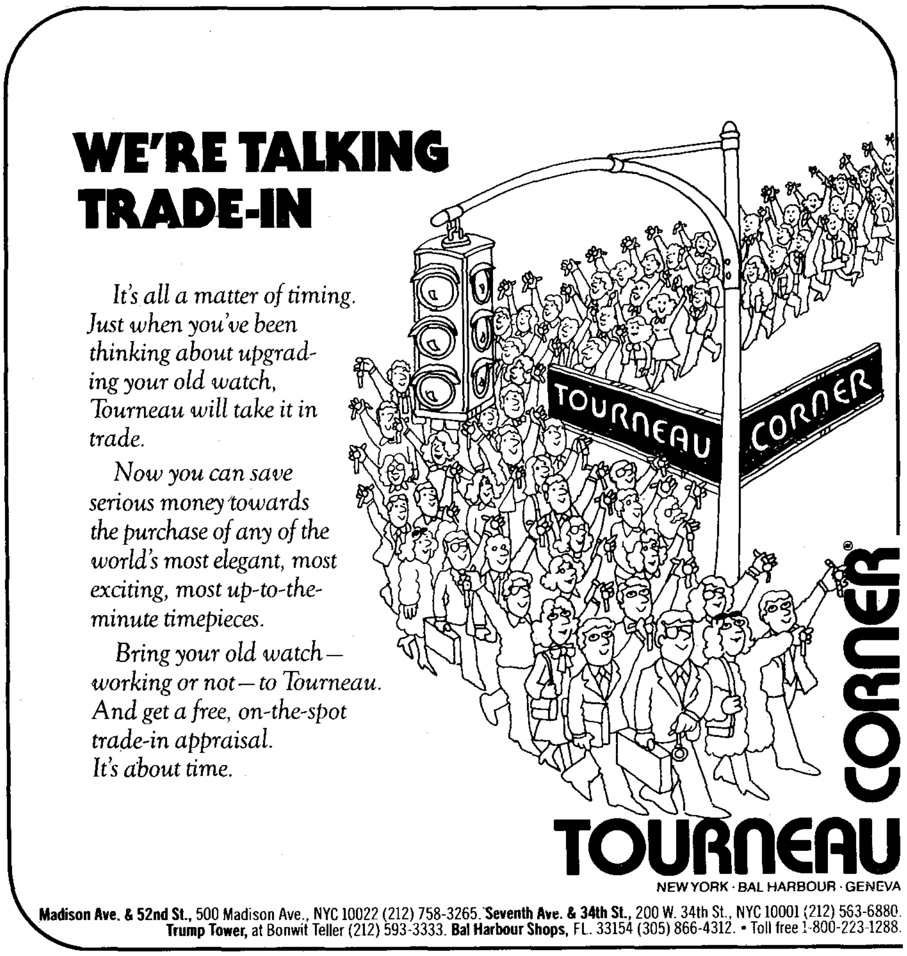

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LETTERS

A Tragic Tale

"BEST INTENTIONS" [BY ROBERT SAM ANSON, May 11] leaves the reader with the impression that Edmund Perry was dumped, poorly prepared, into an alien environment—prep school. This is untrue.

For the past 21 years, Edouard Plummer, Doris Brunson, and several other teachers in the Wadleigh-ABC program have given up their after-school hours in order to help ready students for prep-school life. For example, my group learned how to set a table properly, make introductions, and waltz. The teachers were not paid for these lessons, which were given without aid or praise from either the schools chancellor or the Board of Education.

"Best Intentions" also neglected to mention that Perry had a large support group: the other 239 graduates of the Wadleigh-ABC program. Twice a year, many of us return to Wadleigh for an informal gathering. We share with the younger people our experiences as college graduates, as parents, and as professionals. Many times, the topic of discussion has been how blacks, Hispanics, and Asians can survive and thrive in a predominantly white society. Also, students are given a list of the addresses and phone numbers of every graduate of the program. It is made clear that we are there for one another 24 hours a day. Unlike many others, Edmund Perry did not take advantage of what was offered.

Remember that Perry was only seventeen years old, a difficult age regardless of a person's color. Time and again, I saw myself in Perry—challenging authority, testing limits, and shocking people while trying to define himself.

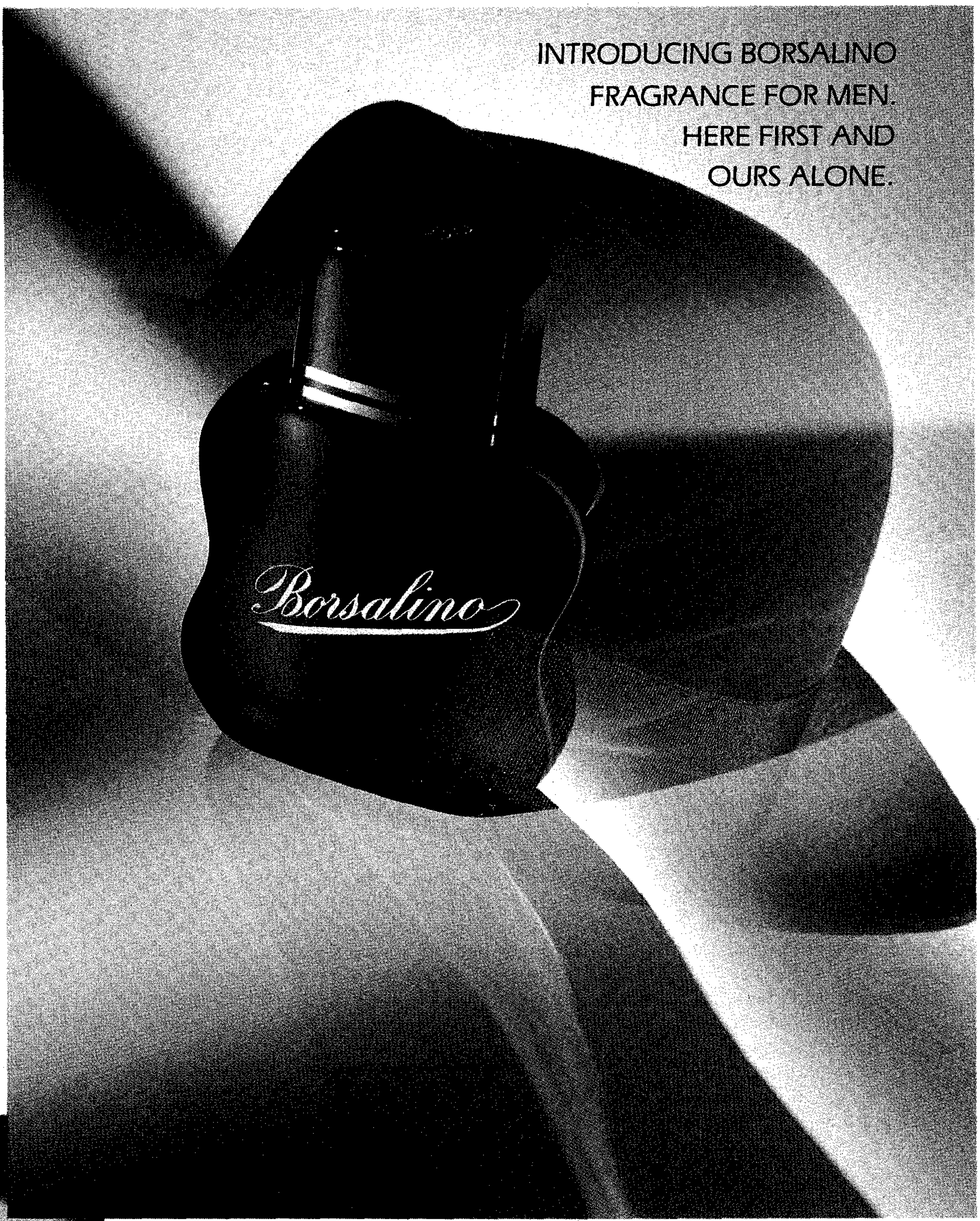
The tragedy of Edmund Perry is not that he was torn between two worlds but that he made a rash decision. Unfortunately, it was a fatal one.

Ernesto Solis-Lugo
The Bronx

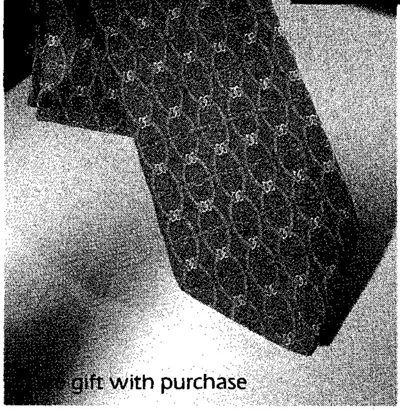
THIS FALL, THE YOUNGEST OF MY THREE sons will enter Exeter. As part of the admissions process, he wrote an essay about his feelings toward drugs and drinking at his current school.

I was unaware that students at Exeter were experimenting with drugs. I can only pray that my son will have the strength of character to continue to resist

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*



Time was when a man wasn't properly attired without a hat, probably made by renowned Italian hatmakers, Borsalino. Now, a new Borsalino is recognized as the elegant must have accoutrement for men. A striking mix of woody green and citrus notes turn fragrance into a subtle, very masculine status symbol. During our special introduction, a handmade Borsalino silk tie is your free gift with any $20.00 purchase from the collection, from 10.00-35.00. Exclusively ours in The Boardroom, New York, 705-2923.



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peer pressure. And if the insular world of Exeter can't give him the support he needs, I pray that he will depend on the strength of his family.

Rosann Peck
Richmond, Va.

"BEST INTENTIONS" IS A BRILLIANT PIECE of investigative reporting. Robert Sam Anson has gone straight to the heart of tragedies like Edmund Perry's. I wonder if this country will ever solve its racial problems.

Julian Levy
Queens

AS A BLACK MAN BORN AND RAISED IN Harlem, I can relate to Robert Sam Anson's findings. The issues faced by blacks are complex, and all in all, Anson examined these sensitive subjects with objectivity.

Lawrence Epps
Ossining, N.Y.

WHEN ROBERT SAM ANSON WRITES THAT in the past five years only a few black students at Harvard Law School have graduated in the top half of their class, he implies that no matter how successful a black person is, he or she will never be as successful as a white person. Needless to say, these statistics don't show the complete picture, nor do they take all the factors into consideration.

Most blacks arrive at our nation's top educational institutions only after a long trip on a road strewn with obstacles much like those encountered by Edmund Perry: derision from other blacks, the resentment of whites, and the belief that a black child is not suited for higher education.

The black students who do graduate from top institutions are no less successful than their white counterparts. And after all is said and done, even white students from good backgrounds do not always graduate in the top half of their class.

Walt E. Montague
Manhattan

A Star Is Born

ASIDE FROM HER NAME, THERE IS NOTHING interesting about Aina Robertovna Reilley ["From Russia Without Love," by David Blum, May 11]. Even her life story is a bore. Reilley has already displayed true talent as an actress: She's a liar and an opportunist.

Does she think she can waltz into Hollywood just because she's "exotic-looking"? Julie Christie she's not. She's not even a decent model.

I hope that Hollywood does to Aina Reilley what Reilley did to her husband. And quickly.

S. Francesco
Manhattan

ON OCCASION, I, TOO, HAVE BEEN COMPARED with Sophia Loren. However, during many meetings with talent agents and producers, not one of them ever leapt to his feet and said he'd make me a star. I never met the press, nor was I ever given a splashy party so I could meet the "right" people.

My story is a typical one: A young girl, born and raised in New York, sets out to become an actress. But Aina Reilley's scenario goes something like this: A bored, self-absorbed young girl, with no known talent, dreams of stardom and uses others to get ahead.

V. Dentato
Hartsdale, N.Y.

ARE WE SUPPOSED TO BE EXCITED BY AINA Reilley? Are we to cheer and scream or perhaps throw money at her "trademark fur coat" as she passes by? Reilley has quickly learned how to adjust to American life as a young single woman. She has learned how to take advantage of people, how to be selfish and self-indulgent, and how to win the affections of rich men who are willing to spend millions on her because she looks good. Her life was boring, but now "she has wealthy men sending cars for her, paying for her lunches, making her promises." She has, in fact, become the quintessential New Yorker. I am truly sorry for her.

Lucia Fabrizio
Manhattan

Our Town

I LOVED "THE ULTIMATE INSIDER'S GUIDE to New York" [May 4]. However, at least three times, places in New Jersey were mentioned. I know it's close, but New Jersey is not New York!

If you want to do an "Insider's Guide to New Jersey," go ahead. But don't make us New Yorkers read it.

Virginia M. Tone
Manhattan

AS A LONGTIME LICENSED NEW YORK CITY guide who works mostly with foreign visitors, I have been compiling information about this great city for years. Now I have it all in one issue.

Please give us an update next spring.

Melanie Sprengers
Manhattan

I WAS VERY DISAPPOINTED THAT YOU failed to mention Mark Hellinger's *Naked City* in "You Must Remember This" [by Howard Karren]. The film starred Barry Fitzgerald, Howard Duff, and me, and was shot entirely in the city in 1947. You could say it was the beginning of location shooting in New York. The movie has survived all these years, and is considered by many to be a classic.

Don Taylor
Santa Monica, Calif.

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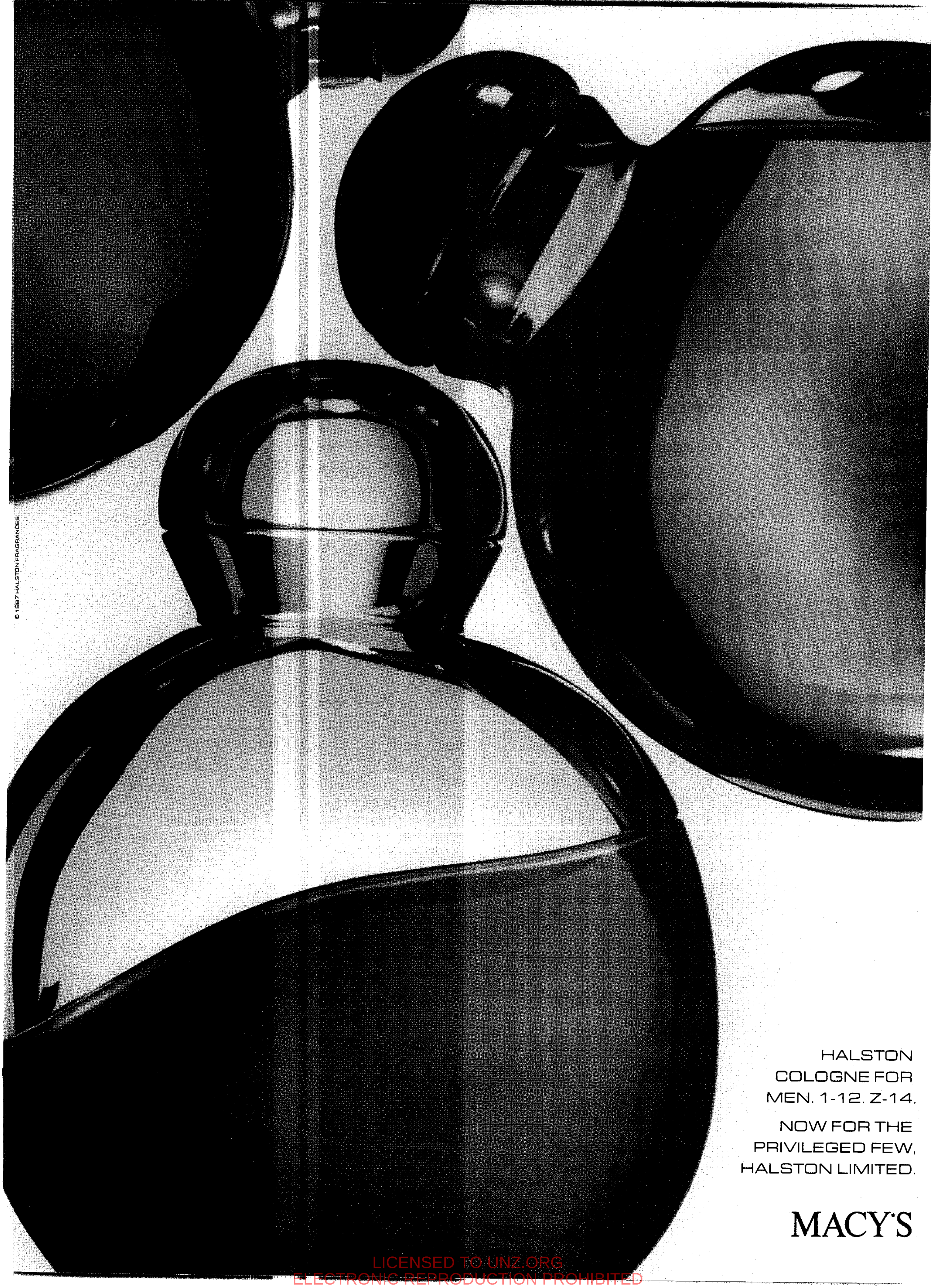

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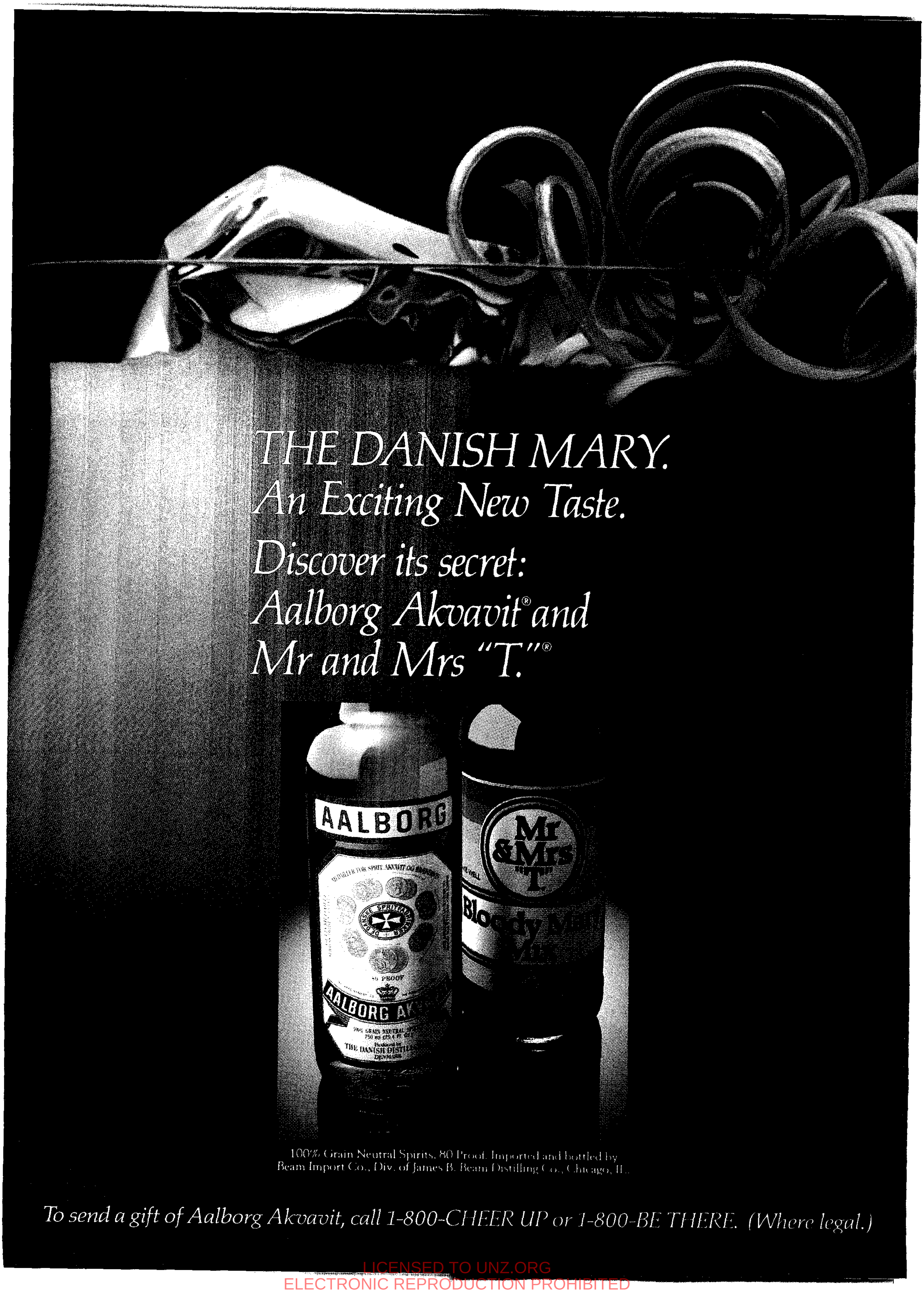
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

STUDIO SEQUEL...BASEMENT BOOKS...PIER PRESSURE...BUDGET NEWS

STUDIO REMAKE AT CBS?

It looks as if CBS is going back to the drawing board to redesign part of its new studio-and-newsroom complex. The studio, which took about four years to build, has been an embarrassment to the network because it cost an estimated $8 million at a time when CBS was laying off over a thousand employees. Now, ten months after staffers began using it, sources say that twenty high-tech editing rooms may be redone.

"The editing rooms have been dubbed Lubyanka, after the KGB prison, because they are inhumanly small," says one staffer. "Editors have trouble monitoring a tape's brightness and color shading. There isn't enough room for an editor, correspondent, and producer to work in the same room. People are walking around with blueprint renovation plans, but no work has started yet."

A CBS spokesman says the editing rooms aren't being overhauled: "We're only updating machines to maintain state-of-the-art technology."

SEX ON THE WATERFRONT

Summer is here, and with it comes another fight over the hordes of Wall Streeters who drink at the bars around the South Street Seaport. Volunteers at the South Street Seaport Museum say that this year the unruly patrons are not only drinking and urinating in public but also having sex on the piers. They are about to file a formal complaint with the State Liquor Authority asking it to investigate whether bar owners are violating the conditions of their liquor licenses by allowing the conduct to continue.

Last summer, a subsidiary of the Rouse Company, which developed the Seaport, sued two bars to stop public drinking, but dropped the suit after the owners promised to try to control the crowds. Now the volunteers' spokesman, Joe Baiamonte, says the situation is even worse.

But Fulton Street Cafe manager Jim Hartner says, "This will be my third summer, and I have never seen any sex. As far as public urinating, they do that at baseball games. Let's face it—every place down here sells beer. I think this year is more under control than any other year."

SWEET'S RESTAURANT

SEAPORT CROWDS

PRESERVATIONISTS PAN KOCH PICK

The city's leading preservationists are charging that one of Mayor Koch's new nominees to the Landmarks Preservation Commission (page 98) was responsible for destroying part of a Staten Island landmark. The Society for the Architecture of the City is preparing to fight the nomination of Frances Paulo. It says that in 1985—without getting permission from the Landmarks Commission—Paulo instructed workmen to tear up a section of the courtyard gardens next to the Richmond County Courthouse as part of a plan to erect a statue of her father, the late surrogate judge Frank D. Paulo.

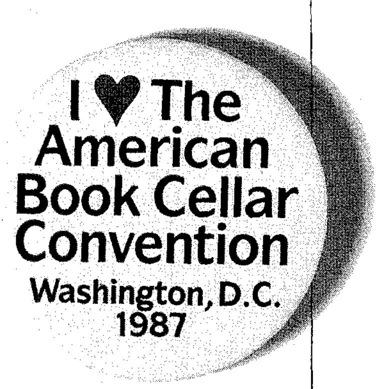
Says Paulo, "I was only one member of the foundation responsible for the work. The foundation should have gotten permission, but nobody thought it was a problem at the time. I don't think this should have any bearing on my nomination."

S&S FORCED UNDERGROUND

Simon & Schuster didn't make its usual splash at the American Booksellers Association convention over Memorial Day weekend in Washington. CEO Dick Snyder and his disgruntled executives, who usually send about 100 people to the ABA, sent only 50. Publishing sources say it's because S&S was assigned booths in the basement of the Washington, D.C., Convention Center.

The trouble started when the ABA decided this year to allocate convention space by lottery. Simon & Schuster, which has traditionally been given prime space, ended up in the basement, where the small presses usually set up booths. Irritated S&S employees began passing out buttons that read, I ♥ THE AMERICAN BOOK CELLAR CONVENTION.

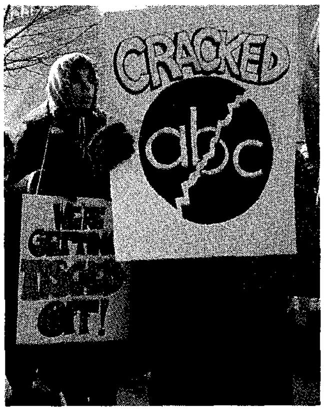
Jack Romanos, president of the S&S Trade Publishing Group, says the publishing house had its own reasons for not sending a full crew. "We realized that there were only a few people at the ABA that we wanted to contact," he says. "We were spending a lot of money to impress our competitors."



S&S BUTTON

NEWS EMPLOYEES FIGHT MORE CUTS

Television-news staffers angered by network budget cuts have organized a coalition called Concerned Me-

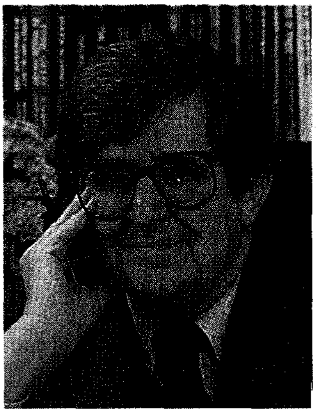


WRITERS GUILD STRIKERS

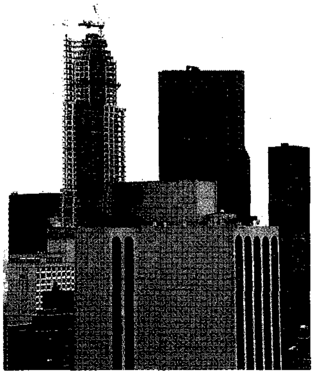
ASSISTANT EDITOR: PEG TYRE

Photographs: top, James Camp/Black Star; center, Erica Lansner/Photoreporters; bottom, David Kelley.

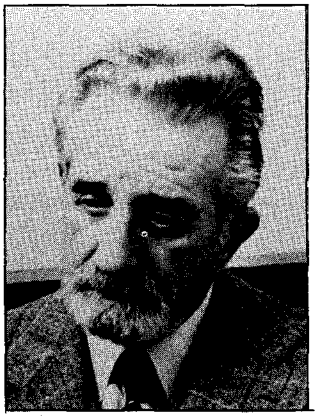
SWEET DEAL...ADVANTAGE, EICHNER...UPSTAIRS AT THE *TIMES*...MOB NOTES



ABE ROSENTHAL



EICHNER VS. MACKLOWE



JIMMY FRATIANNO

dia Employees to take their complaints to Congress. The group, which was formed during the Writers Guild strike, has invited Democratic congressmen Edward Markey (Massachusetts), Jim Slattery (Kansas), and Dennis Eckart (Ohio)—members of the House subcommittee that held last month's hearings on television-news budget cuts—to speak at its next meeting, in New York.

The producers, reporters, and editors—who aren't yet willing to use their names—hope to pressure Congress into continuing its investigation. But one congressional staffer doubts they will have much effect. "Their jobs are a hell of a lot better than most people's," he says. "As far as getting sympathy, they're kind of in the position that New York was during its debt crisis."

DAVID'S DOUGH ON LA PYRAMIDE

David's Cookies magnate David Liederman is negotiating to buy La Pyramide, the two-star restaurant near Lyons, France. La Pyramide—which held the coveted three-star rating for almost 50 years—was opened by the legendary French gastronome Fernand Point. Liederman wants to turn the 75-seat restaurant, with its elaborate gardens, into an exclusive inn.

ABE'S NEW OFFICE: HOW SUITE IT IS

Reporters at the New York *Times* are laughing over the elaborate renovation that has been taking place on the newspaper's tenth floor since former executive editor Abe Rosenthal moved there. Majestic double oak doors—complete with Italian brass fittings—have been installed in the hallway leading from the elevators to Rosenthal's new office. An arch-shaped window has been created above the doors. Walls have been rounded to form a rotunda. The linoleum-covered stairs have been redesigned, and futuristic turquoise chandeliers are being installed. Walls have been painted blue-gray.

"From the elevators, it looks like you are walking into a temple," says one *Times* staffer, "—or an Upper West Side restaurant. They painted Abe's door first, and it took them five tries to get the color right. The joke here is that if Henry Kissinger drops by, Abe doesn't want to be seen in an office that looks like part of a newsroom."

FAT'S CHANCE FOR REPORTER'S NOTES

The lawyer for Anthony "Fat Tony" Salerno, who is on trial in federal court for rigging construction contracts, intervening in union elections, and plotting Mafia murders, tried last week to subpoena the notes and tapes that a *USA Today* editor used in writing a new book about protected witness Jimmy "the Weasel" Fratianno. The book, *Vengeance Is Mine*, by Michael Zuckerman, details Fratianno's work as a government witness. Last week, Fratianno testified in the trial against Salerno.

At a hearing in judge's chambers, Zuckerman volunteered to let Salerno's lawyer pay to transcribe 67 hours of taped conversations with Fratianno if Zuckerman was allowed to edit the transcripts before turning them over. Salerno's lawyer withdrew the request, but said he might try to get them later.

"Fratianno thinks they wanted the tapes to try to figure out where he is, so they can kill him," Zuckerman says. "I think they were trying to create a basis for an appeal. But I do believe it could threaten his security."

TIME: MASTHEAD MYSTERY

Careful readers of *Time* magazine are wondering why Jason McManus, who was named in April to succeed Time Inc. editor-in-chief Henry Grunwald, is missing from the magazine's masthead. The reason is that McManus, who was replaced as managing editor at *Time* by Henry Muller, will not take over until Grunwald retires at the end of the year. Rather than create a new line on the masthead for "editor-in-chief-designate," as his official biography describes him, McManus's name was simply dropped from the magazine for the first time in the 28 years he has worked there.

CITYSPIRE TOPS MACKLOWE TOWER

Has developer Bruce Eichner succeeded in one-upping Harry Macklowe? That's what real-estate insiders have been saying since Eichner got permission from the Landmarks Preservation Commission to add ten feet to his 72-story CitySpire tower. The addition allows Eichner's building to be seen rising above Macklowe's Metropolitan Tower in those famous pictures of the Manhattan skyline taken from Central Park.

But Eichner denies that he was trying to top Macklowe. "Structural modifications, like thicker floors, required a few extra feet," said Eichner. "But it does make a good addition to the view."

Photographs: top, Frank Micelotta/*Time* magazine; center, Erica Lansner/Photoreporters; bottom, New York *Post*.

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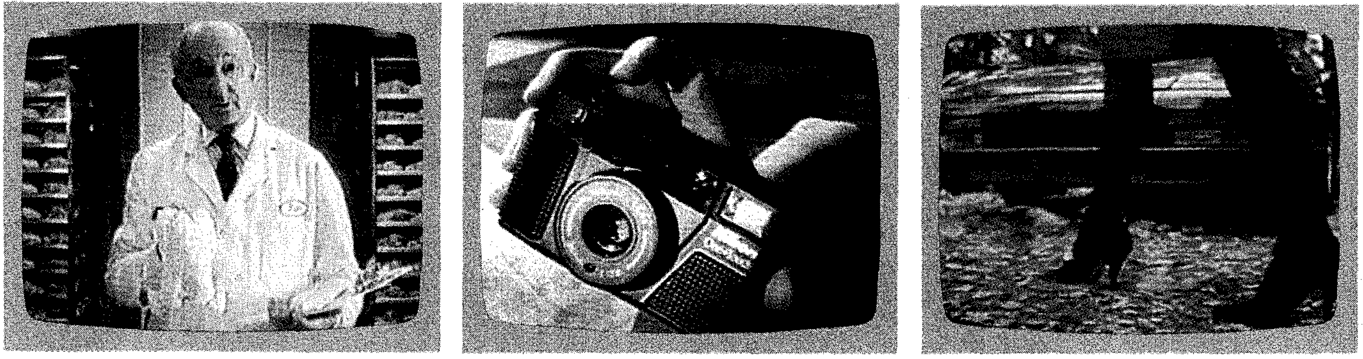
THE SWEET SMELL OF SUCCESS



HOT SPOTS: *SMS's hardball pitches for Frank Perdue, Nikon, and Volvo.*

SCALI, MCCABE, SLOVES STILL SIZZLES

TWENTY YEARS AGO THIS SPRING, MARVIN Sloves, then an account supervisor at the once-thriving Papert, Koenig, Lois ad agency, vented frustration at the way things were going at "Stillman's Gym East," a nickname for his somewhat chaotic, emotionally charged workplace. "I can't stand it anymore," he confided to Leonard Hultgren, another account executive. "I'd like to start my own agency."

Hultgren egged Sloves on, and the two corralled disgruntled art director Sam Scali and account supervisor Alan Pesky to join them in building an agency with no philosophy. Instead, there would be a standard for "humane, relevant, intelligent advertising" that would rival the creative brilliance of "the mother lode"—Doyle Dane Bernbach. Scali phoned Ed McCabe, a sharp, scrappy associate creative director at the fledgling Carl Ally agency, asking him to recommend a writer to join their crusade. Earlier that day, McCabe had wrangled with the contentious Ally: He thought for a while before recommending himself.

The quintet moved into the Gotham Hotel, and six weeks later, the Swedish automaker Volvo steered its $3-million account away from Ally and into Scali, McCabe, Sloves, Inc., as the new agency was called. Then came Barneys, Revlon products, Savarin coffee, and an obscure chicken breeder named Frank Perdue.

SMS's ascension parallels that of the chicken king it hatched and crowned. Seven years after SMS was founded, *Advertising Age* picked it as agency of the year, and in 1977 Ogilvy & Mather paid almost $15 million (then a princely sum) for it. (By the end of this year, SMS management will have repurchased 30 percent of the agency.) Today, SMS bills $700 million worldwide and is on the verge of becoming a major-league giant. It may also be a species different from the original one, since the man behind the middle initial—the soul and sizzle of the two-decade-old shop and the holdout for keeping things as they were—has departed in search of new passions and adventures. And chairman Marvin "Supermensch" Sloves, the soul of the new machine, vows to put together a massive agency confederacy with talent, not geography, the criterion. Last year, SMS bought majority interests in two illustrious creative agencies: Minneapolis-based Fallon McElligott and the Martin Agency of Richmond, Virginia. (It already had part interest in Britain's Abbott Mead Vickers.)

"We're not interested in buying or opening agencies in various cities or locations," says Sloves, the son of the "Bronx Bonecrusher," boxing featherweight champion Johnny Murray. "Our only tug is toward talent," he says. "If someone fabulous opens in Oshkosh, we want to talk to him. Everyone who joins our satellite has to be better than we are. The more we get involved with the Fallons, the Martins, the more other creatives will flock here." Adds vice-chairman and creative director Scali, "Agencies have two different goals: One is size, the other is quality of work. We feel there's no virtue in size. If we do great advertising, we'll get big. We want to be the best agency in the world. That's our goal. It may not be attainable, but it's worth striving for."

If SMS has on occasion fallen short of its mark, it has nonetheless turned out some celebrated and (not always overlapping) excellent advertising. And almost all of it has been if not ruthless, certainly hard-nosed. ("Every client has to grow at someone's expense," explains Scali.) To emphasize Hebrew National's stringent self-regulation, the agency enlisted the Almighty. Under permissive government regulations, complains a voice-over, it's easy to produce inferior wieners. "We can't," says the Hebrew National spokesman. "We have to answer to an even higher authority." To show how a Nikon 35-mm. camera "puts great photography at everyone's fingertips," SMS called upon Vincent Price to narrate black-and-white footage in which a loose hand snaps pictures of a startled maid, butler, and society matron. And to humanize Chase Manhattan Bank, SMS followed "the Chase is on" with portraits of young bankers-in-the-making.

The agency's first ads, for Volvo in 1967, showed a voracious cartoon car munching its way through its owner's house. Get a Volvo instead, suggests the voice-over, noting that if you don't have to replace your car often, you'll no longer eat into house or pool payments. Next came the Volvo "Report on Man's Inhumanity to Machine," with vignettes of doors slammed, cars overladen with furniture, and dipsticks gone bone-dry. "It's tougher than you are," says the tag line. A more recent Volvo commercial, "Life Isn't Always What It Seems," plays to the doctored tune of the Rolling Stones song "You Can't Always Get What You Want." A chic young woman leaves an elegant mansion followed by three butlers loaded down with luggage. She spurns the three sports cars in the driveway and slides into a scarlet Volvo wagon. "Until Ferrari builds a wagon," announces the voice-over, "this is it."

But the agency has won the most acclaim for its Frank Perdue work. In 1971, when the Maryland farmer interviewed 40 agencies before selecting SMS, chicken was essentially a commodity item. SMS changed that by pressuring the plucked, birdlike Perdue to star in his own commercials—and by presenting

Photographs by Donal Holway.

him as the "tough man" it takes "to make a tender chicken." Among the classics: a poster showing bibbed chickens sitting around an impeccably set table with plates of grain and fancy bottled water. "My chickens eat better than you do," announces the tag line. Warning the viewer against competitive companies whose packages had come to resemble Perdue's, the company founder confessed that he might be forced to take drastic steps "to keep you from being confused." As he spoke, a line drawing of Perdue's face appeared on the screen. When he pleaded, "Don't make me do it," the drawing was superimposed on a Perdue package.

In another spot, the blindfolded Perdue hoists whole chickens in the air while whining that "some people criticize me for being overly concerned about the appearance of my chickens. I just don't find a pale white chicken, or a chicken with hairs on its wings, or a chicken with scrapes and bruises very appetizing. I suppose it would taste all right—as long as you didn't have to ever look at it." (Perdue feeds his birds ground-up marigold petals to maintain their canary color.) A current commercial carries the same tune. Sporting a butcher apron, Perdue, amidst rows of golden-colored chickens, plucks out a white one. "I don't know where it went wrong," he confides. "Maybe it caught a cold. Maybe it went off its feed. All I know is that somewhere along the line, it got fouled up.... Occasionally, one of my chickens disappoints me," he says, holding up the offender. "But I make sure of one thing: It will never disappoint you." And he chucks the miscreant in a NOT FOR PERDUE wastebin.

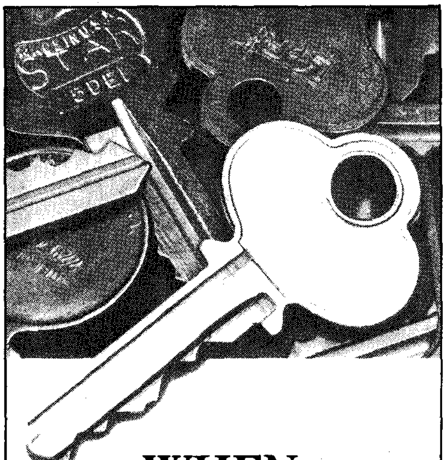
The genius behind many of these spots is Ed McCabe, a high-school dropout who went into advertising at 15 and, at 35, became the youngest ever to be chosen for the Copywriter's Hall of Fame. He began phasing out two years ago and pulled out of the agency in January. "Twenty years of building the Doyle Dane Bernbach of today is done, over," says McCabe from McCabe Communications, an office he set up after finishing the 9,000-mile Paris-Dakar auto rally. "It held no more allure for me: The bigger it got, the more it became the kind of place I always wanted to escape. I have nothing to do with where Scali, McCabe, Sloves is going, but I have a lot to do with where it's been," says the titular consultant, who admits he is "trying to become emotionally divorced" from his former corporate home.

Within that corporate home, Marvin Sloves notes that McCabe was part of "the conscience of SMS and will always be that." But no one can stay at a place he's outgrown. "Ed left at the right time, before SMS burgeoned. We've got departments now, even a head of human resources on staff. This place won't be the same without Ed, but it's large enough to be immune to his leaving. Ed was the unique fury who created tumult and kept the water stirred. Ed got bored here, fell out of love. Now that he's not here, the agency can grow to make more money, be a magnet for other creatives, and pursue a confederacy. As for clients, there are fewer around like Perdue who want an unconventional Ed. People we talk to now will accept a second generation of principals at work."

Certainly, the clients canvassed support Sloves's contention. Toys "R" Us switched to SMS in March because of the agency's size. "[It was] large enough to give us support, but small enough to give us individual attention and be hungry," says vice-president Ernest Speranza. Chase Manhattan came two years ago. "It's not that SMS is so radically different from other agencies; it's that the place is so warm, it surprises people how large it is," says executive vice-president Wright Elliott. And relative old-timer Castrol, Inc., savors the way the relationship has grown. "When we first went there, a dozen years ago, Scali was smaller," recalls executive vice-president Tom Crane. "So we established a relationship at the top that we still have. And because we got our positioning and copy story right very soon after arriving, we haven't deviated from that one note."

Nor has McCabe's departure shaken Volvo. "SMS is as lively and volatile as it was twenty years ago, when I had to crawl under the couch to plug in the projector," reminisces marketing-services manager Milt Gravatt. "It has continued to turn out consistently good work and stay on the leading edge of creativity. So many people have learned at Ed's knee that his departure doesn't signal any great passing of the baton." Even Frank Perdue seems unruffled. SMS has been "terribly important" but "not responsible for" his success. "A gifted product," he says, "is mightier than a gifted pen." While McCabe was largely responsible for the poultry account, "we haven't lost any ground in the months since he's been gone. The advertising has been excellent, and I can't anticipate any problems, so I'm not going to address it anymore, ma'am," Perdue huffs at me.

Time will tell if he'll have to address the issue, and time has a way of surprising. Certainly it has surprised the five who founded SMS twenty years ago. "SMS was an idea, a commitment about advertising," says Scali. "The idea was not to build a personal organization but to instill what we believe into a lot of people. We never thought we'd fail, but we never dreamed how much of a success we'd be."



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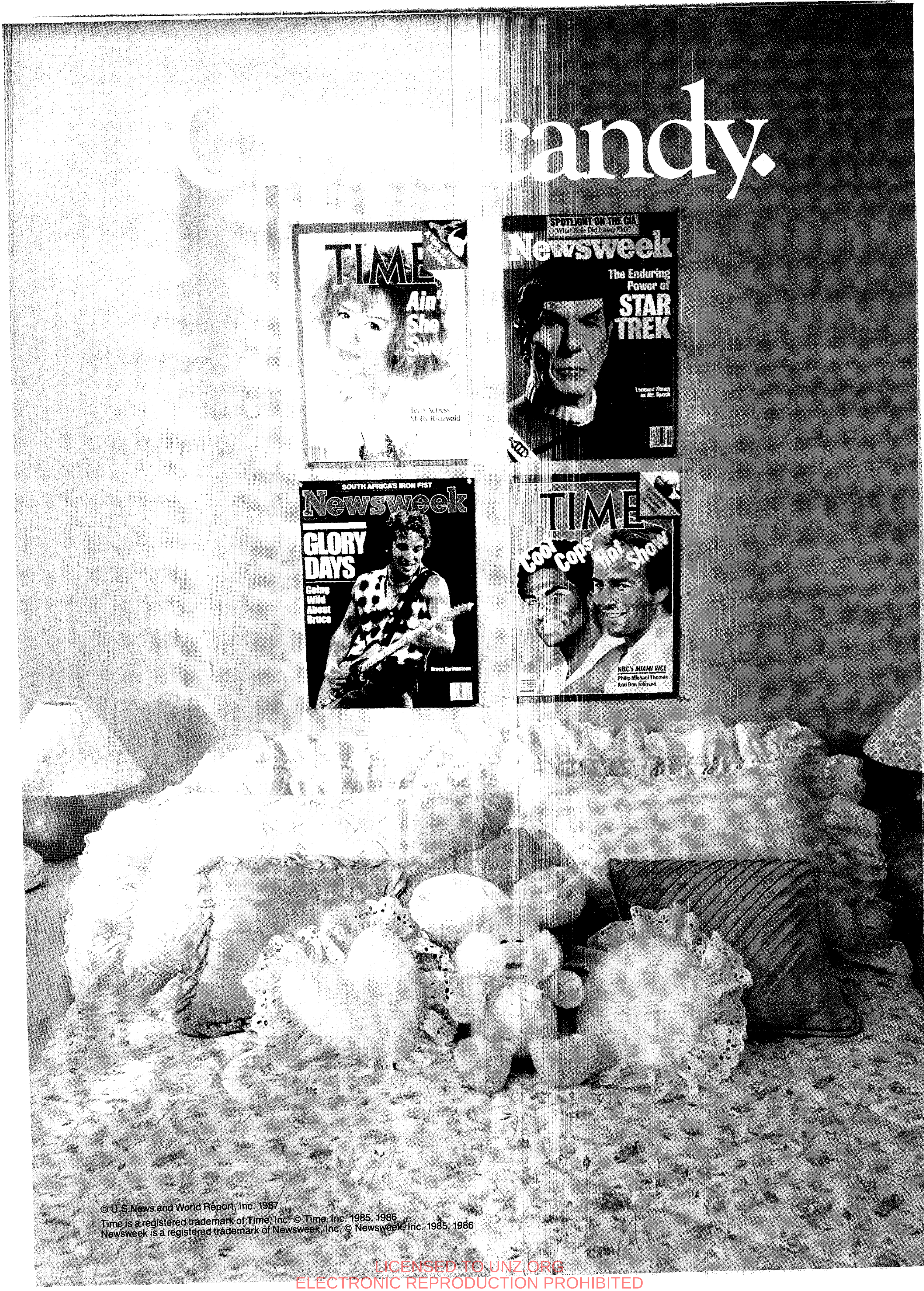
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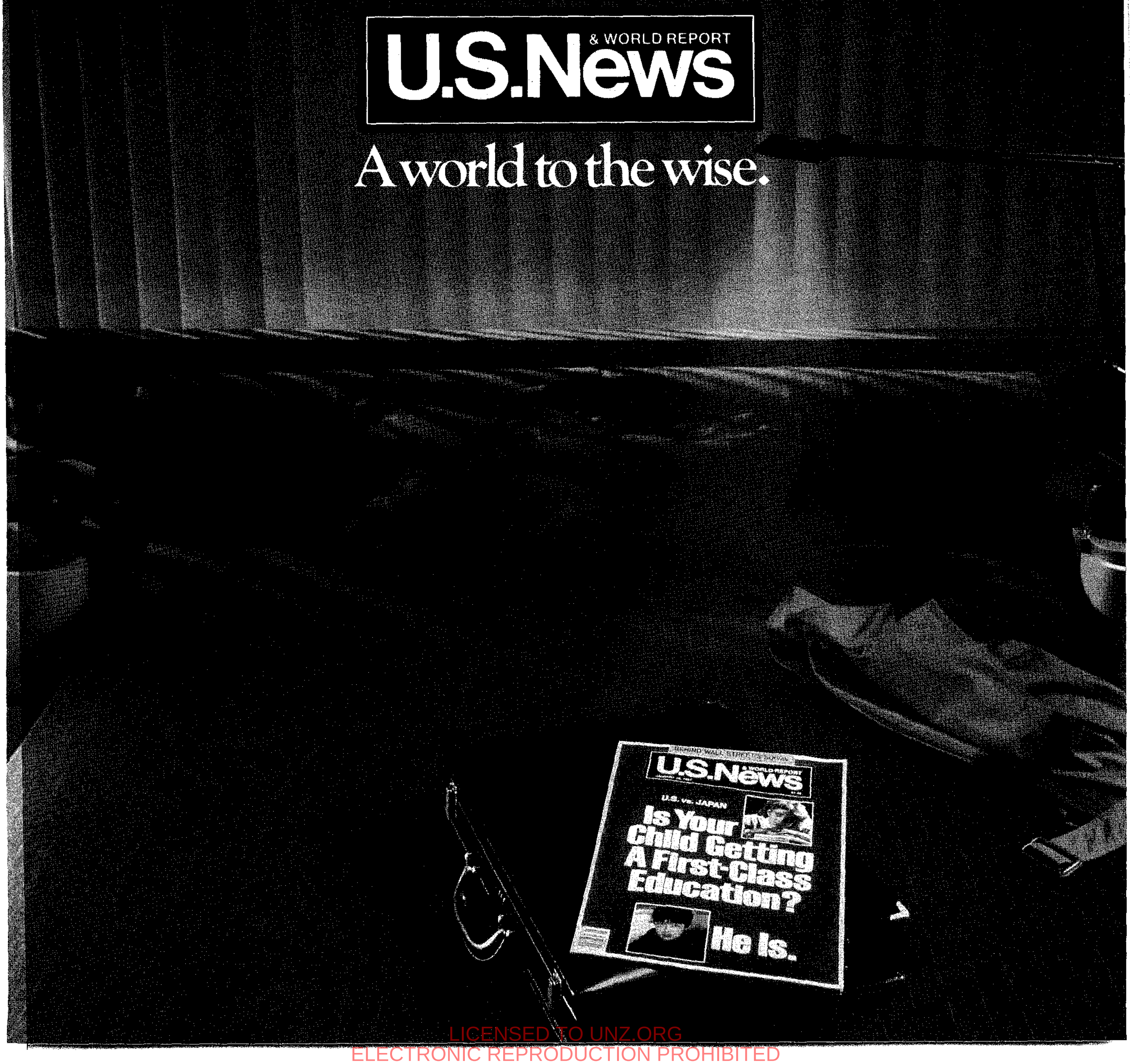
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The Bottom Line/John Crudele

OUT OF HARM'S WAY

GIRDING FOR INFLATION

FOR PEOPLE WHO MADE A BUNDLE IN THE stock and bond markets over the last few years, the most pressing concern these days is how to avoid losing what they've gained.

With bonds tumbling lately and stocks poised to do perhaps the same, financial advisers around the country are warning clients to use a great deal of caution before venturing into these suddenly very unpredictable markets. And the threat of rising inflation has made precious metals, real estate in certain areas of country, and even the most conservative of options—certificates of deposit—attractive again.

"It's time to look at where the next boom will be. It's time to look for out-of-favor investments that should perform well in the next cycle," says Kathy Muldoon of Carter Financial Management in Dallas. She's urging caution, though she thinks the stock market should be strong for six to twelve months.

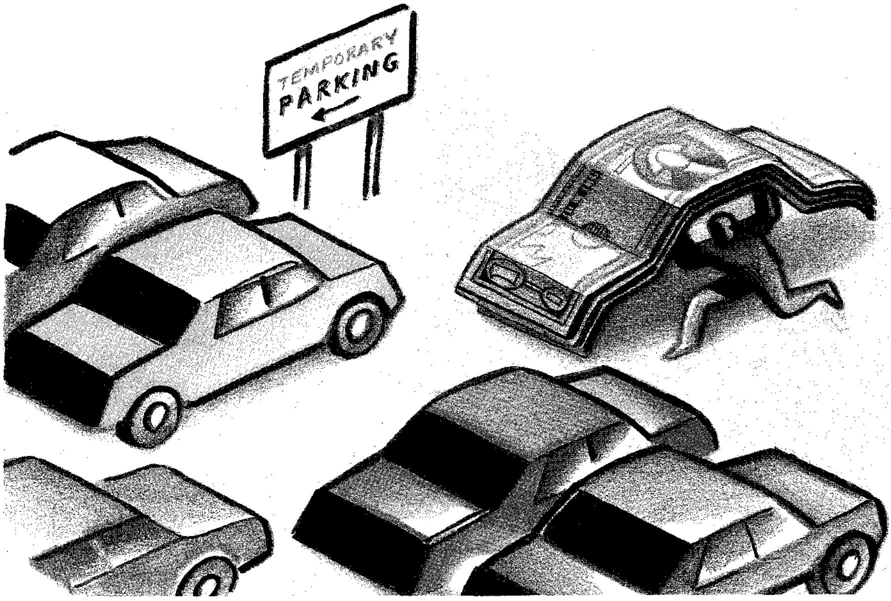
Apparently, a lot of investors are already getting wary. Though money had been pouring into the stock market during the early months of the year, since mid-April a lot of money has gone out. For the week of May 11 to May 15, for example, a net total of $1.1 billion came out of the New York Stock Exchange, according to Salomon Brothers.

Gold, which peaked at $875 an ounce in early 1980 when inflation was raging, has recently been climbing steadily. It was selling at about $420 an ounce at the end of March and hit about $475 last week as more investors pursued an inflation-conscious strategy.

Several advisers point out that the prospects of an end to the recession in the agriculture and energy industries make real estate in the Midwest and Sunbelt an inviting investment. "With the exception of the New York–New Jersey area, real estate has declined in value. And therefore, it is currently not fashionable," says David Bugen, a financial planner with Individual Asset Planning of Morristown, New Jersey. "As a result, we think real estate is an attractive investment today." The biggest real-estate bargains, according to Bugen, can be found throughout the Southwest.

Even good old-fashioned bank certificates of deposit may turn out to be a smart place to park cash. Many New York City banks have been locked in a competition that has sent rates sharply up. Today, a number of banks are offering over 7 percent interest to depositors willing to tie up their money in CDs for as little as six months. That compares with a rate of just 5.25 percent on a six-month CD a month ago.

Christopher Niemczewski, chief investment officer for Justin Asset Management in Washington, D.C., is advising clients to put some of their cash into CDs that mature in three to six months. "That gives them flexibility. If the stock market changes rapidly," he says, "they will have the money to act quickly."



WAITING GAME: *Conservative strategies for a time of uncertainty.*

Other investments being suggested are variable-rate annuities, municipal bonds, and income-producing real estate.

"Stocks and bonds need to be used with caution," warns David S. Dondero, who heads Dondero & Associates, Ltd., in Alexandria, Virginia, a firm whose clients have annual incomes between $50,000 and $200,000. People much richer than that have also turned conservative. Says one adviser of his billionaire clients, "They are concerned. These people are being defensive. They like cash."

Some of America's richest investors, including John Kluge, the head of Metromedia, and Carl Lindner, the head of American Financial Corporation, are said to have increased their cash on hand.

The reasons for the new wariness about the financial markets aren't hard to spot. For one thing, many people think stock prices, following their record-breaking surge earlier this year, are too high. Even more crucial is the rapid rise in interest rates. Since last March, the prime lending rate has been raised by a quarter point three times to reach its current level of 8.25 percent. Rates on everything from corporate bonds to home mortgages and consumer loans have climbed at dizzying speed, producing fears that the economy will slow because of higher borrowing costs.

What's more, there is still widespread speculation that the Federal Reserve Board, hoping to strengthen the weakened U.S. dollar in world currency markets, will force interest rates even higher.

Of course, many people are still deeply committed to the stock market. Even among them, however, the mood is changing. "The shotgun approach is over," says Mario Gabelli, who heads the New York–based firm Gabelli & Company. "Now the rifle should come out."

THE JERSEY JOLT

IF YOU *are* GOING TO PUT YOUR MONEY IN the stock market, you might want to keep an eye on Trenton, New Jersey. The state's program to divest its portfolio of stocks in companies that do business with South Africa has several times had a dramatic—though short-term—effect on the overall market.

Take April 21, for instance. That day, New Jersey instituted one of its frequent selling programs, and the Dow Jones industrial average suffered a 19-point drop in the first hour before going on to an al-

Illustration by David Suter.

most record-breaking 66-point increase.

Similar large, early-day drops occurred on April 7, March 9, March 16, and March 24, when New Jersey's sale of massive amounts of stocks depressed prices. Whenever New Jersey decides to sell stock, it approaches several big Wall Street brokerage houses about 45 minutes before the market opens. The firm with the highest competitive bid gets to buy the stock.

New Jersey, which is said to have the broadest divestiture program of any state, may eventually sell $4 billion in holdings, says Roland Machold, director of the state's investment division. New Jersey currently has a list of only 300 stocks that are both attractive and free of South African ties.

Such selling programs could become more commonplace as other states, cities, and some pension funds adopt more rigid divestment programs, experts say. Twenty-two states and 67 cities already have some sort of investment policy on South Africa, according to the Investor Responsibility Research Center, a not-for-profit organization based in Washington.

California, which currently has about $18 billion invested in the stock market, has to start divesting January 1.

POLAROID'S NEW SHOT

SOME WALL STREET PROS ARE WONDERING whether Polaroid, the king of instant photography, wants to compete head-on with Kodak in the sale of conventional 35-mm. film.

Polaroid has acknowledged—after a report by analyst Brenda Lee Landry of Morgan Stanley & Company—that it is selling 35-mm. film in Spain. Though the film is made by another company, it carries the Polaroid name on the package.

A spokesman for the company says this is an isolated case that developed because an executive there wanted to sell the product, and it doesn't represent a market test.

Still, the news is prompting speculation in the photo industry, where some experts think a move by Polaroid into 35-mm. film would be a natural. Landry thinks it's unlikely that Polaroid will get into the 35-mm. business in the United States, though "I expect them to move into another foreign market this year," she says.

A TAKEOVER REVIVAL?

WHEN HARCOURT BRACE JOVANOVICH, the publishing firm, received a $2-billion buy-out offer last week from British Printing and Communications, some Wall Street speculators saw the start of a new era in the takeover game.

With the dollar so weak, experts think, foreign interest in buying U.S. companies may revive. Drug, food, and publishing firms have been mentioned most often as potential targets of foreigners. Kraft, General Mills, Warner-Lambert, Gillette, and Colgate-Palmolive are some of the names coming up.

If there is going to be a rash of such takeovers, experts say, it should start soon, before the Fed has the chance to pump up the dollar.

Robert Pirie, president of the investment bank of Rothschild, Inc., and adviser to British Printing, says that it's "not unreasonable" to assume that the dollar's weakness might spur takeovers. "It's fair to say that the depressed dollar makes acquisitions over here more attractive."

THE RUNOFF

NATIONAL PATENT DEVELOPMENT HAS given the Food and Drug Administration a preliminary application for a new drug that industry sources say has shown potential in boosting the human immune system. The drug, still called simply AS101, could prove useful in fighting AIDS, the sources say.... Entertainment Marketing and its partner, K mart, will soon sign a deal to begin a test to sell products over Univision, a Spanish television network.... Wall Street sources say Tom Pickens III, the 30-year-old son of oilman, corporate raider, and author T. Boone Pickens, has been trying to raise $30 million to follow his father into the takeover business. But Mobil and Exxon needn't worry. The sources say Tom—who recently tried to buy the Japan Fund—isn't particularly high on the oil business.... The rumors that circulated last week about Ronald O. Perelman of Revlon being interested in Greyhound Corporation aren't true, Wall Street sources say. However, someone has been calling around Wall Street looking—with little success—for blocks of Dynalectron stock, traders say, and one guess is that Perelman is behind the calls. Victor Posner already owns a lot of the company's stock.... GAF last week agreed that Concert Radio, Inc., suffered $2.6 million in damages when an option to buy classical-radio station WNCN wasn't honored. But even as the damage agreement was being signed, it looked as if the matter was headed back to court.... First there was the tongue-in-cheek theory that stock prices go higher in years when an old National Football League team, like the Giants, wins the Super Bowl. This year, there's the Triple Crown theory. William LeFevre of Advest Corporation says the stock market has suffered a down year in eight of the eleven years since 1919 in which there has been a Triple Crown winner. Alysheba, winner of the Kentucky Derby and Preakness, goes for the Crown at Belmont June 6. ■

A
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Located on beautiful Crescent Beach, the Inn By The Sea is a celebration of the elegance and style of a bygone era. The Inn's spacious suites and cottages are exquisitely furnished with one or two bedrooms, living room, balcony or porch and fully stocked kitchen and bar. Outside you will find formal flower gardens, original sculpture, croquet court, heated pool and jacuzzi, and much more. For more information call (207) 799-3134.

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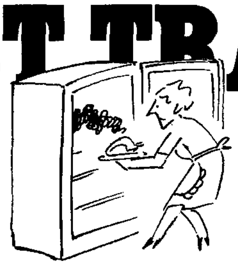


MINOR OUTRAGE

Getting Sauced

I LOVE BREAD PUDDING AND try to eat it everywhere. I was looking forward to a nice dish of the stuff in a hotel dining room the other day, but when it came, it looked as if it had been sauced with a bottle of nail polish. "Madame," said the captain, "some of zee raspb*errree* sohce for yohr pudding." Not a question, a command. Plop, ooze—my dessert had been ruined.

Pity the bread pudding. Cry for the chocolate cake. Death by drowning has become the fate of some of New York's favorite desserts. Restaurants are obsessed with the sweet red menace.

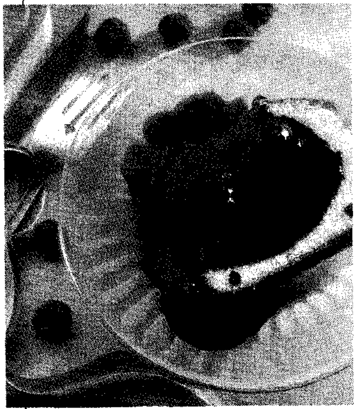
Don't get me wrong: Raspberries are perfectly good in pie, in cobbler, alone, or with a dash of cream. But desserts in a pool of raspberry sauce seem soggy or stained. Their soft underbellies tend to erode. Seeds stick in your teeth. The sauce is often too sweet—and if it's not, it's too sour.

Blame the late nouvelle cuisine for the practice of dumping sauces over every dessert imaginable—first it was crème anglaise. Perhaps we should be thankful: After lobster with raspberries, at least the fruit has moved from main course to dessert.

Still, I wonder what happened to caramel. Has coffee sauce become extinct? Chefs also seem to have forgotten pineapple, apricot, peach, nectarine, blackberry, and mango sauces, at least in the 71 restaurants where I have eaten recently.

Maybe it's a simple question of attitude. Desserts get no respect. They just aren't trusted. Nobody serves them plain anymore.

JANE FREIMAN

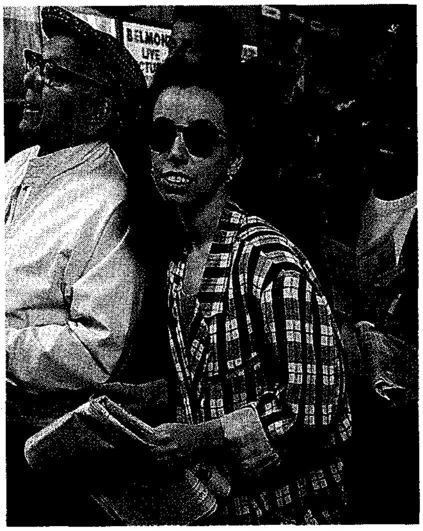


"Some raspberrree sohce?"

BRIEF LIVES

CLIFFIE NOTES

WITH SEVEN MINUTES TO POST TIME, RAE Lawrence looks up from the *Daily Racing Form.* "I don't have an opinion on this one," she says about the third race at Aqueduct. This is a surprise: Lawrence, who is about to become this summer's hottest young novelist, is an expert handicapper who follows horses the way a surfer follows waves. She knows the trainers, the owners, the backstretch gossip. But today, she just goes with a hunch. "I like the name," she says, and bets on a horse called Concealed Identity. It comes up a winner, and so does Lawrence (not, of course, her real name).



Lawrence: A writer at home at OTB.

Lawrence, 31, is a jockey-size Harvard graduate who grew up in northern New Jersey, "midway between the Bergenfield suicide garage and the Baby M courthouse." Her first novel, *Satisfaction,* is due out this month from Poseidon with a 125,000-copy first printing and a gimmicky, "satisfaction guaranteed" refund policy. Hip beach fiction for those who'd rather tackle Julian Barnes in the fall, *Satisfaction* (along with an unfinished second book) has already brought Lawrence $1 million.

Lawrence chronicles the lives and loves of four restless Cliffies who have a penchant for free-spirited men and for doing what they damn well please. Like their creator, they haunt racetracks, rock dives, and Runyonesque bars, and they're not what you'd call grinds. "At Harvard," says Lawrence, "I saw what happens to people who take themselves too seriously, and it sure isn't pretty."

She used initials to byline her pieces for the *Crimson* so readers couldn't guess her gender. She adopts pseudonyms at parties and checks into seedy motels in strange little towns under assumed names. "I like anonymity," she says. "It lets me travel where nice Jewish girls wouldn't normally go."

After enduring a post-college stint in Manhattan publishing, Lawrence settled in as a secretary for a midtown real-estate developer. After hours, she'd play poker or hang out with poet friends who "had the routine down pat—drinking cognac till 4 A.M. on a Tuesday." Then her friends started to turn 30. "I saw them choke on it," says Lawrence, who was then 28. "There's a kind of failure that seems romantic when you're young, but when you're not young, it's just failure. I was about to cross that line." So she wrote a sample 60 pages of what became *Satisfaction,* found a publisher, and quit her job. "I always thought I would write a novel, the way 80 percent of the people in New York do," she says. "I don't think of myself as a writer. It's just a way to pay the rent."

SUSAN SQUIRE

Photographs: left, Rita Maas; right, Andy Freeberg. Illustration by Guy Billout.

BACKSTAGE

CLARKE FLIES AGAIN

"The boundaries between dance and theater are misty," says Martha Clarke with satisfaction, while directing her revival of *The Garden of Earthly Delights*—a 1984 piece that brings the Hieronymus Bosch painting to life, introduced Clarke to a wider audience, and helped make those boundaries misty in the first place.

In Pilobolus, the renegade dance company of the seventies, Clarke showed a gift for the whimsical and the grotesque. In the eighties, she has brought that flair into the theater, emerging with a new kind of crossover art—theater with roots in dance, a hybrid form with an eye for the potent image and an affinity for distant epochs.

The Garden of Earthly Delights (at the Minetta Lane through July 11) weaves together music and movement—the serenity of Eden, the joy of Heaven (with dancers soaring over the audience), the cruelty and frenzy of Hell. It has traveled well, with runs in America, Spain, and Israel, and Clarke has moved on—the atmospheric *Vienna: Lusthaus* last year, the Kafka-based *Hunger Artist* earlier this year. But she's enjoying this revival of her best-loved and most accessible work.

Dancers from esteemed companies are eager to work with Clarke. "Though the work is technically simple," she says, "I need great dancers who fill the material with spirit and knowledge and maturity—who want to explore their theatrical side."

The Delight*ful Martha Clarke.*

She reveals new facets of familiar performers. Rob Besserer, a Lar Lubovitch dancer who's often typed in "shining knight" roles, becomes a sinister figure for Clarke. "With Martha, I'm able to *distill* movement," he says. "She adores contortion, strange body position, extreme emotion."

Lately, Clarke has been soaking up dance, theater, and film, and contemplating new boundaries as she prepares to study at the Sundance Institute. "I like being unidentifiable. It's not that I'm trying to be a dilettante; it seems to me that one thing leads to another leads to another. I don't know where I'll end up." SUSAN REITER

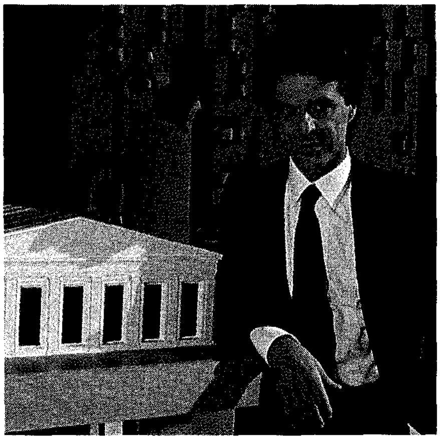
UPDATE

Venice-on-the-Hudson

Ricardo Bofill, Spain's foremost architect, is pacing in his Carlyle hotel room, puffing a Marlboro, explaining his urban vision. "New York," he says through an interpreter, "is a city of streets. Not a city of plazas. A city is like a house; a city with only streets is like a house with only corridors. It needs rooms."

The Barcelona-born architect—nervous energy in a three-piece suit—has made his mark in Spain and in Paris, where one of his buildings provided a surreal backdrop in the film *Brazil.* Now he is bringing his grandiose city projects here.

In 1985, when Bofill's drawings were shown at the Museum of Modern Art, he met Arthur Imperatore, the billionaire owner of ARCORP Properties [*New York,* September 10, 1984]. Imperatore's dream was to develop ARCORP's land—400 acres of waterfront wasteland on the Hudson opposite midtown Manhattan. At the MOMA show, Imperatore found the architect to share his dream. He hired Bofill to design 40 acres of apartments at the site's northern end. (They had to conform to a building-scale plan drawn up by Bob Hillier and Cesar Pelli, architect of the Battery Park City office towers. Heights were limited to fifteen stories, to preserve views from the Palisades.) If Imperatore likes the results, Bofill may design more.


Bofill: Allusions of grandeur in Jersey.

"It's the most beautiful piece of urban land I've ever seen," says Bofill, "because in front is the silhouette of New York. The land is of a terrible beauty. It's like being on the other side of the lagoon in Venice."

Sketches and models for this Venice-on-the-Hudson show classically inspired groups of apartments with huge temple façades in reflective glass, a pier into the Hudson, and even rooftop cypress trees. "The monumentality," says Bofill, inviting comparison with the Georgian city of Bath, England, and Jefferson's University of Virginia, "is achieved in the horizontal and not in the vertical." Port Imperial, as the project is called, may one day have 12,000 apartments and 10 million square feet of office space.

Views along the streets of Port Imperial will open onto such landmarks as the Chrysler and AT&T buildings. The project will also catch the eyes of Manhattanites looking across the river. "It will capture the light on the river and reflect it in its façade," says Bofill.

Now that Imperatore has piqued his interest in this country, Bofill is ready to get busy here. He has opened a New York office and hopes to work with developers and other architects on large-scale city problems. "People in the city should join forces," he says, "to think about urban projects—Harlem, for example."

HUGH ALDERSEY-WILLIAMS

Photographs: top, John S. Abbott; bottom, Donoso.

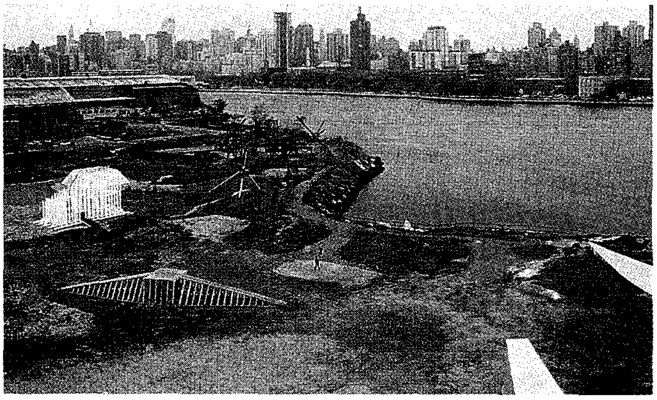
SCULPTURE BEAT

Park for Art's Sake

“I LOVE THIS,” YELLS MARK di Suvero, jumping down from a crane. “The sculpture can really breathe out here.”

Di Suvero, a burly man with a red beard (and one of the most important sculptors of the past three decades), has just finished a new piece at Socrates Sculpture Park, the four-and-a-half-acre art space he created on the East River in Queens. The city's largest outdoor sculpture park, its new show—“Sculpture: Walk On/Sit Down/Go Through”—runs through September 15.

The show is full of pieces that invite participation. Up until the last minute, some of the thirteen sculptors were rushing to finish them. Rudy Serra was deciding between white and silver paint for his huge concrete walk-in parallelogram. On a large earthen mound, Alan Sonfist was planting the last of hundreds of pines, scrub oaks, and other flora in his “tree piece.” Di Suvero was applying yellow primer to his piece—intertwined circles held aloft by steel beams. And Robert Stackhouse was finishing his curved-wood “boat hull” while teens hired from nearby housing projects planted flower beds and hauled away debris.



Di Suvero's dream come true.

Last year, the park was a dump down the street from di Suvero's studio. The artist, galled by New York's lack of outdoor sculpture space, decided to create some himself. His Athena Foundation, which gives grants to young sculptors, leased the dump from the city for $1 a year, and he hired local people to help turn it into a park.

“The park is a place for activity and contemplation,” says di Suvero. “The art has to be accessible.” It is that: Last week, a woman was sprawled on the boat hull, proving that good art can also be a great place to sunbathe. Elaine Edelman

STICKING UP FOR THE HOMELESS

PRIVATE LIVES

ON A FREEZING FEBRUARY NIGHT, A FRIEND WAS leaving the subway at 116th Street and Broadway. At the turnstile stood a homeless man, leaning on a cane. A Transit Police officer was giving him a lecture. My friend decided to listen.

The officer told the man he couldn't loiter there, that he had to get on a train. Then the officer changed his mind. “Forget it,” he said. “I want you out of the f---ing station. Period.”

The man looked confused. “Just let me get on the train and I'll get out of here,” he mumbled, clearly disoriented.

The officer pushed the man with his nightstick. “Out of the f---ing station,” he said. “Out of my f---ing sight.”

“It's cold out there, man,” the man protested. The officer kept pushing with his nightstick, and the man finally stumbled through the turnstile and out the door.

My friend got the officer's name and called Civilian Complaints. “Is it Transit Police policy to evict homeless people on cold nights?” she asked.

“No,” she was told. “Especially if there's nowhere else for them to go. And there's no excuse for profanity.”

A few weeks went by. My friend got a call from the officer assigned to the case. She repeated her story, and then the officer asked, “Did it ever occur to you that someone might have complained about this man?”

My friend wanted to know what anyone could have complained about. The man wasn't bothering anyone. “The guy was a cripple,” she pointed out.

“Well,” the officer said delicately, “these people do smell. My wife tells me some of these guys can clear a subway car.”

“Officer,” said my friend, “is it an offense to smell?”

“No, no, no,” he said. “You misunderstood me. I'm not saying that it's a *crime*.”

“Anyway,” she continued, “there's a way to ask someone to leave nicely, and using a nightstick isn't it.”

“Maybe he had to use the stick,” said the officer. “Maybe the guy had bugs or something. Did you see if he had bugs?”

My friend didn't reply.

The officer tried a different tack. “Tell me,” he said, “was there anyplace this guy could go? Any restaurants, any stores, outside the station?”

“You're kidding me,” said my friend. “Would the owner of a restaurant allow this guy to hang out when you're claiming he's too disgusting to stand on a subway platform? Why are you even asking me such a ridiculous question?”

The officer explained that Transit Police can force the homeless from the subways if there are alternative shelters.

“Like my apartment?” asked my friend. “Or what about Columbia? I'm sure they'd love to have this smelly guy with bugs enroll as a freshman.”

The officer changed the subject. “I'm just trying to figure out what category this falls into,” he said. “There's two possibilities: discourteous behavior and abuse of authority. As far as I can tell, this comes under the discourteous heading.”

My friend asked for an example of abuse of authority.

“Well, if a Transit officer caught you smoking in a subway car and then held you for two hours while writing a summons, that would be abusive.”

“And using a nightstick is *discourteous?*”

“It all depends on how that stick was used.”

That was four months ago. The case has yet to be closed. Ellen Hopkins

Photograph ©Frederick Charles.

RUTH RECOMMENDS

BY RUTH GILBERT

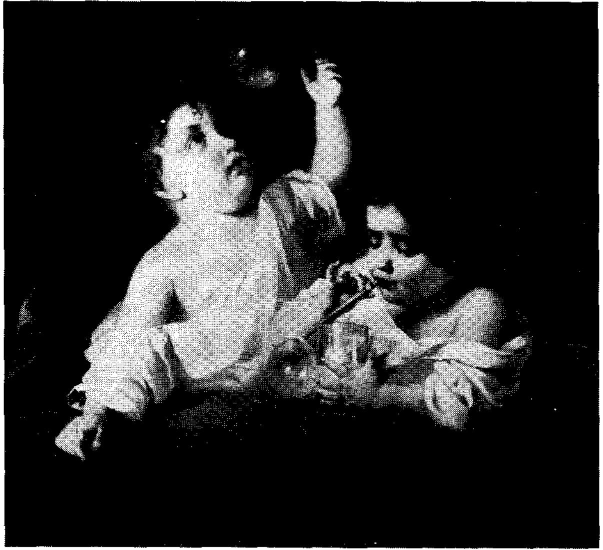
The Spanish and Portuguese Synagogue, at Central Park West and 70th Street, is having a fair May 31 with Sephardic entertainment and food. You can buy boyos, baklava, borekas, and other delightful specialties. Admission is $2.

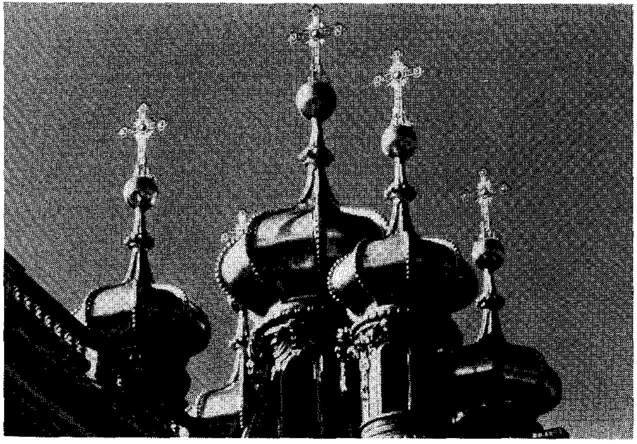
LYON OPERA BALLET

Cendrillon yearns to attend the ball and perhaps meet the prince. The music is Prokofiev's, the choreography Maguy Marin's, and the whole lovely fairy tale is set in a dollhouse! It's at the City Center through May 31.

'PRE-MODERN ART OF VIENNA'

Anton Romako's Children Blowing Bubbles *is one of the charming paintings on view at the IBM Gallery of Science and Art, 590 Madison Avenue, through July 11.*





'PHOTOGRAPHS OF THE RUSSIAN SCENE'

Artist-diplomat-photographer Proctor Jones took these impressive and sensitive pictures, which are at the Schiller-Wapner Galleries through June 6. Above is the Catherine Palace in Pushkin (once Tsarskoe Selo).

DOUBLE TREAT

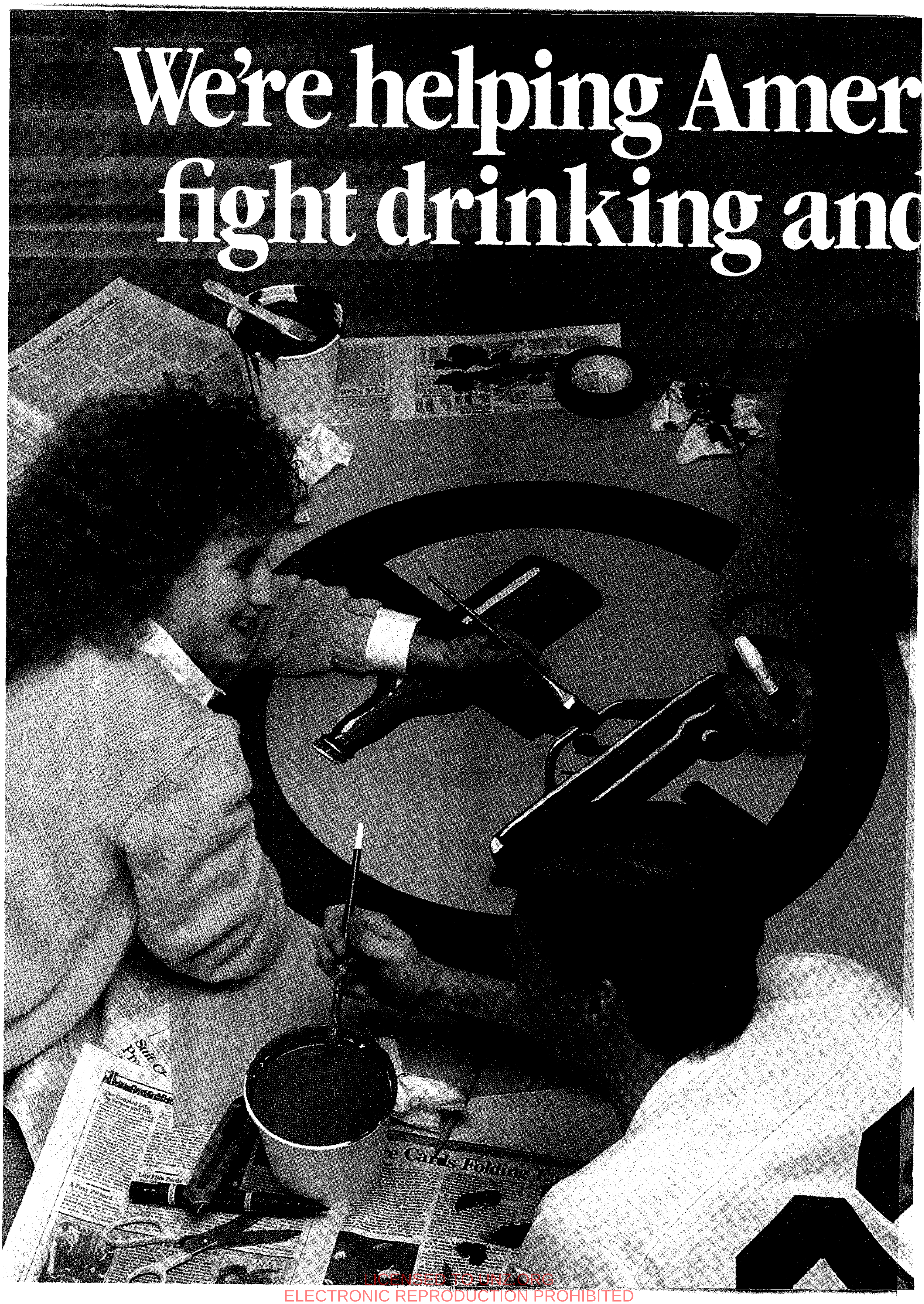
"Center Stage: From Loesser to Sondheim" presents songs from great Broadway musicals, performed by Tony award–winning actor Len Cariou and lyric soprano Jo Sullivan. It's at Michael's Pub through June 6.

ENO

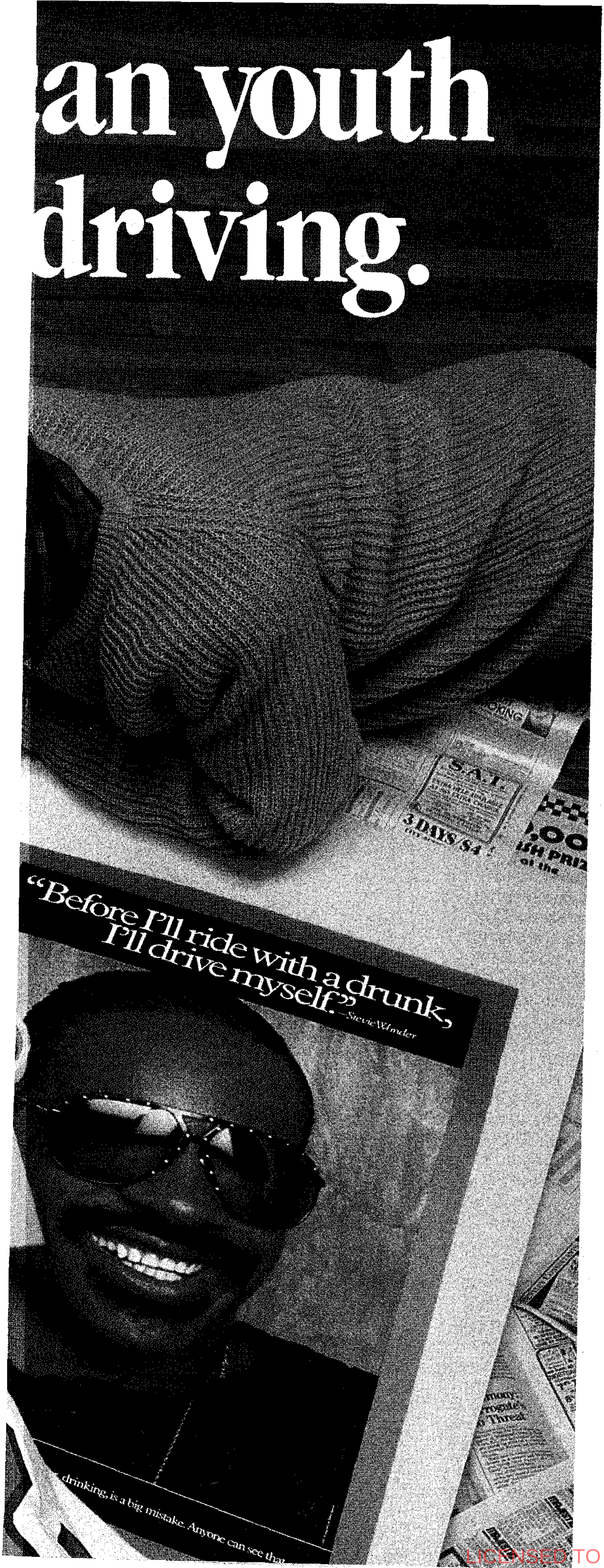
At right is the young Israeli entertainer, who offers an evening that blends theater, dance, acrobatics, and nonstop humor. His show is previewing at the Cherry Lane Theatre and opens May 27. L'chayim!

Photographs: top left, Gerard Amsellem; top right, Martha Swope.

We're helping Amer
fight drinking an


Cards Folding

an youth driving.


"Before I'll ride with a drunk, I'll drive myself." —Stevie Wonder
drinking is a big mistake. Anyone can see that.
S.A.T.
3 DAYS $4

The single leading killer of 15-to-24-year-old Americans is drunk driving. Reader's Digest is committed to help stop this carnage.

That's why in 1986 Reader's Digest Foundation teamed up with the National Association of Secondary School Principals to challenge young people to devise programs in their high schools and communities to promote sober driving.

As an incentive, Reader's Digest Foundation promised to award $500,000 in four-year college scholarships to the schools with the best programs.

The challenge was launched with a poster of Stevie Wonder that says "Before I'll ride with a drunk, I'll drive myself." This poster won a Reader's Digest competition that attracted 1,500 entries from advertising agencies across the country.

Meeting the challenge.

Reader's Digest issued the challenge to more than 16,000 U.S. high schools.

Across the nation, thousands of students responded by devising programs that reached tens of thousands of people. And 115 programs —ranging from poster campaigns to puppet shows to rock videos—won scholarships.

More important, teenagers told us the Reader's Digest effort has kept them from drinking and driving—and probably saved their lives.

A good start. But drinking and driving is still killing people. So the challenge was issued again this year with another $500,000 in Reader's Digest Foundation scholarships to encourage students to keep working on this critical issue.

Drawing on a relationship.

Drinking and driving is only one of our concerns. From drug abuse to acid rain, from the mounting deficit to the plight of Soviet Jews, Reader's Digest continues to research and spotlight contemporary issues—and suggest solutions.

Because our readers trust Reader's Digest, they respond. They become an active force for positive change.

This unique relationship helps make Reader's Digest an international leader in the publishing world.

We get people involved.

Reader's Digest

We make a difference in 100 million lives worldwide.

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NEW YORK

MARRIAGE IN THE '80s

WHAT LOVE'S GOT TO DO WITH IT

BY DINAH PRINCE

IN A GREENWICH VILLAGE APARTMENT, NEWLYWEDS LAUra Coruzzi and Bob Schneider share the same bed but wake up to two alarm clocks set an hour apart. They persist in having different last names and separate bank accounts, and they spend at least 65 hours a week apart pursuing their careers—he's a research scientist, she's a patent lawyer. They half-jokingly decided on the first day who would get which wedding gifts if they ever divorced.

"It's a Kierkegaardian marriage," Bob says. "We're living as if it's going to go on forever, knowing at any moment it could fall apart."

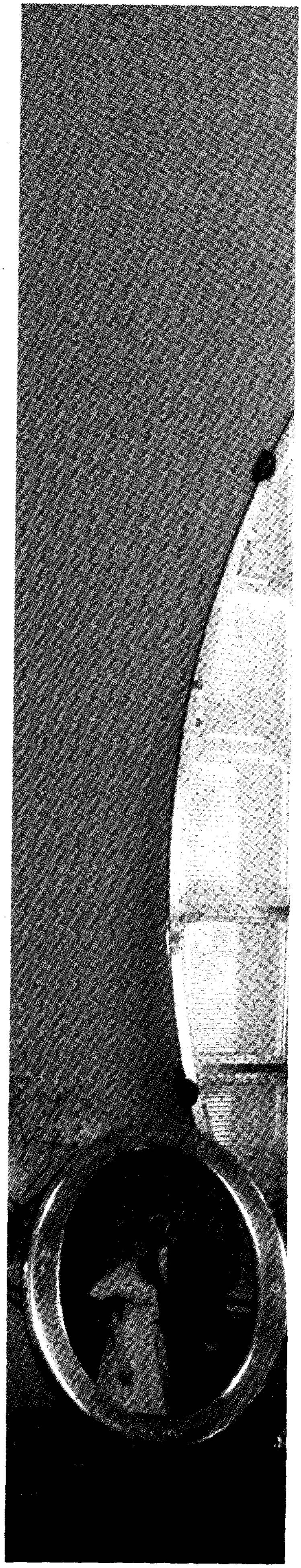
In an Upper West Side kitchen, fashion executives Linda Sheldon-Melville and Bill Melville mark eggs with the date of purchase so they'll know which ones have spoiled. They've been married eleven years, but they tell people, "Just four," because business trips keep them apart for nearly half of each year. The schedule is proving more trying as they enter their forties and make a career-delayed attempt to have a child.

"TWA is the best contraceptive," Linda says. "My doctor said to me, 'What do you use?' I said, 'Airline terminals.' "

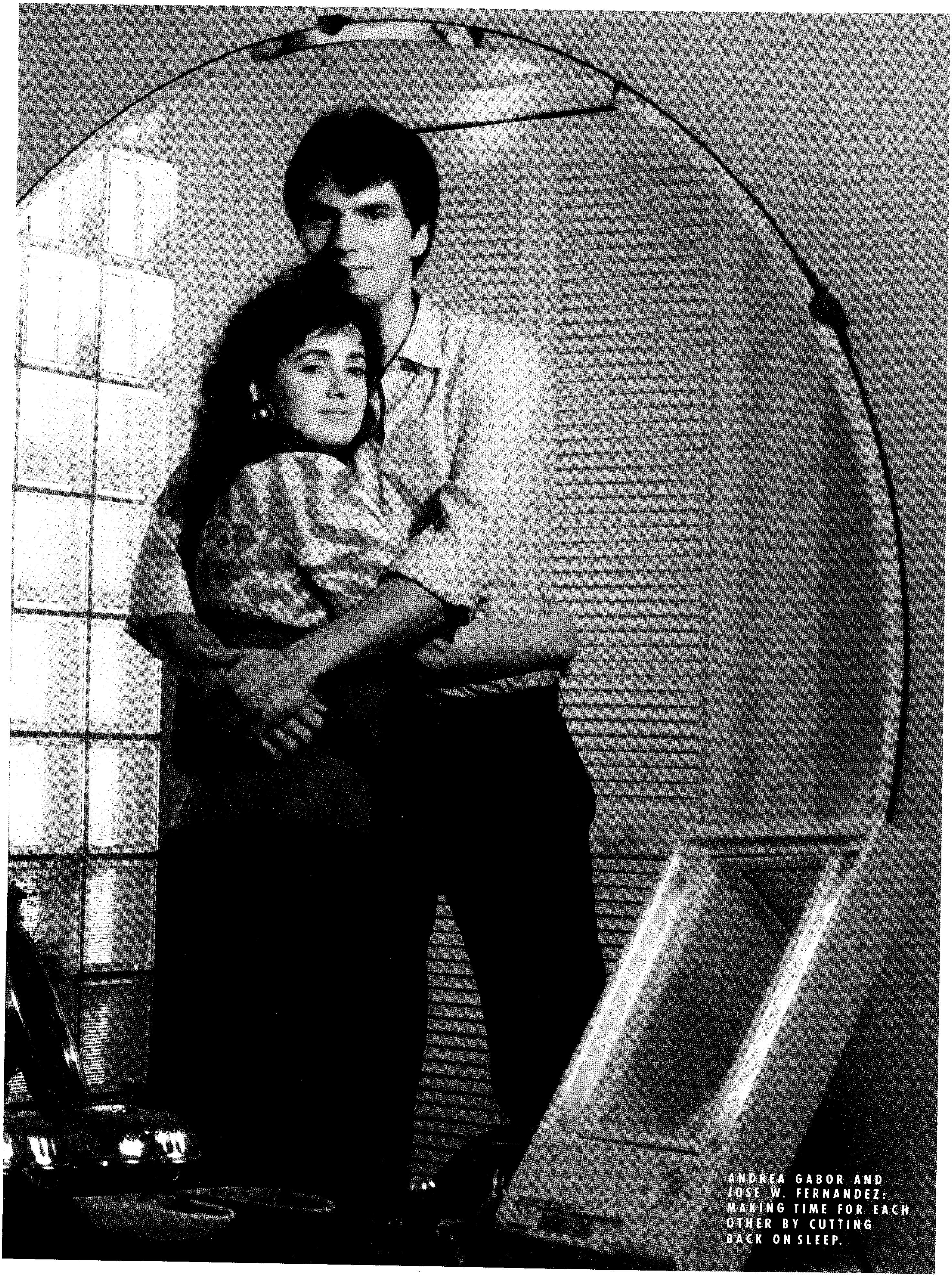
In a Brooklyn brownstone, corporate lawyer Chuck Richard is greeted by his wife, Cynthia Larson, on their phone machine. "I am not going to be home. Go ahead and eat," says Cynthia, a photographer. As the couple try to coordinate two unpredictable work schedules, they live on take-out food in an apartment where three laundry bags fill up before a wash. With the recent birth of their first child, they faced the task of integrating a third erratic schedule into their lives.

"Nesting?" Cynthia says. "When does it start? Aren't we supposed to get these feelings?"

On the phone in their midtown Manhattan offices, lawyers



PHOTOGRAPH BY MICHAEL WEINSTEIN



ANDREA GABOR AND JOSE W. FERNANDEZ: MAKING TIME FOR EACH OTHER BY CUTTING BACK ON SLEEP.

SOME EXPERTS CORRELATE THE DROP IN THE DIVORCE RATE TO THE RISE IN DUAL-CAREER MARRIAGES.

Wendy and David Hashmall regularly plan for a romantic Thursday evening out. First they arrange for a baby-sitter to take over from the nanny who cares daily for their three-year-old daughter. Then they choose a movie they both want to see. They almost always conclude by standing each other up.

"We say, 'Let's use the time to work, and I'll meet you at home at ten and we'll order in,' " Wendy says.

THIS IS MODERN MARRIAGE IN NEW YORK. THOUGH these four couples probably fall toward the more frenetic end of the spectrum, they are representative of the city's growing legion of young, married professionals—couples who often seem as wedded to their work as they are to each other. In many ways, they're less like husbands and wives than like two single people with duplicate keys. Some take separate vacations. Many cultivate separate coveys of friends. As they continue to keep up with the demands of two careers, they eat a lot of meals alone, and they don't have a lot of sex.

"Modern marriage," Laura Coruzzi says. "You work all the time, you're dead tired, and you never see each other."

As recently as the 1950s, nearly two thirds of all American households consisted of a breadwinning husband and a homemaking wife. Today, that figure has dropped to less than a third, according to the U.S. Bureau of Labor Statistics, while the number of dual-career couples has jumped to almost half of all family households.

This transformation in marriage patterns took place against an unhappy background: The rate of divorce was skyrocketing toward one out of two marriages. But recently, there has been heartening news for husbands and wives. The National Center for Health Statistics reports that the number of people getting divorced has started to ebb. Last year, the rate dropped to 4.8 per 1,000 people, the lowest it's been since 1975. Some demographers are predicting that this decline will continue into the 1990s, as the baby-boom generation settles into middle age. Other reasons have also been suggested. The specter of AIDS may be weakening the lures of life outside wedlock. In the unromantic eighties, it's possible that couples have become less idealistic and are settling down to work out marriages however they can.

A number of experts also correlate the drop in divorce to the increase in dual-career marriages. A few studies indicate, for example, that the tendency for professionals to marry late and delay childbearing in deference to their careers results in more stable relationships.

With its high cost of living, its strictures on time and space, and its constant emphasis on success, New York City is a kind of proving ground for dual-career marriages. All kinds of schemes are being hatched to make these relationships work. Some couples live together as roommates; others create weekend havens. Many hire housekeepers, nannies, and baby-sitters and rely on delivery services to streamline their busy lives. Others have more haphazard marriages and settle for a degree of disarray. Most seem to establish cycles in which they are alternately moving apart or trying to get together as their needs for autonomy or intimacy arise.

"It will really get out of hand sometimes," says magazine editor Dorothy Weiss, who is married to a hospital resident. "Then we'll just say, 'Oh, God, I miss you.' And it's funny to say that. We sleep in the same bed every night."

Srully Blotnick, a New York–based business psychologist who writes for *Forbes*, recently tried to determine which major American cities were most conducive to a healthy, happy marriage. Blotnick surveyed 3,719 executives. His conclusion: New York—with all its late-night restaurants, 24-hour delivery services, child-care outlets, and everything else that facilitates fast family living—ranked second from the bottom, just above Albuquerque. (Orlando was ranked first.) Blotnick explains that the people he surveyed said marriages in New York "die of neglect.... The partners become so caught up in their work, they have less and less time for one another."

Indeed, a few Manhattan therapists report that dual-career couples are looking for remedies. Susan and Stephen Price, marriage counselors who are writing a book about modern couples, say their patients are often so rushed they don't realize their problems arise from a lack of time. For these couples, joint therapy sessions are sometimes the only minutes set aside for communicating.

"With couples that are focused primarily on career—and I think this is the Age of the Career and the City of the Career—there is even an impatience with the process of relating," says Susan Price.

Making time for each other often involves clever choreography and tough choices. *Vogue* advertising executive Diane Wichard and her husband, Bruce, a building contractor, have opened up blocks of time by trimming friends from their social calendar. Journalist Andrea Gabor and corporate lawyer Jose W. Fernandez find a few extra hours together by cutting back on sleep. The Hashmalls double up every morning in their bathroom. "Very often, I'll shower and David will shave at the same time so we can have a conversation," Wendy says. One ingredient of Sheldon-Melville's favorite last-minute recipe is a patient taxi driver who will wait outside Chirpin' Chicken. "I can get out and get a whole chicken and get back in the car in about 60 seconds," Linda says.

SOME PEOPLE WHO'VE STUDIED RELATIONSHIPS THINK the relentless pace and sense of separateness in modern marriages may ultimately overextend them. "You don't join your resources, you don't join your names, you don't call yourself husband and wife—one might wonder why you got married," says Maggie Scarf, a behavioral-science writer whose new book, *Intimate Partners,* examines modern marriage patterns. "It sounds as if these are marriages where they have to struggle to maintain their intimacy... and when sexual lives suffer, I promise you, other aspects of the relationship do get affected."

Susan Price agrees that a couple's reluctance to "merge" may signal a snag in the marriage that could be its unraveling. "In fact, a real sign in therapy that they're getting closer is when they merge their bank accounts," she says.

Still, a notable minority of experts insist that couples who are independent and separate—but not to the point of alienation—are revitalizing the institution of marriage. "I believe that these people will have a lower rate of divorce," says Rosanna Hertz, a sociology professor at Wellesley College.

Her argument starts from the premise that in the past, marriage was based on mutual dependence—the wife on the husband financially, the husband on the wife domestically—and that dual-career families are recasting that bond. "We've taken away [dependence] as the primary reason for being together," she says. "So we may be seeing what I would refer to as a purer level of intimacy—a purer form of love."

For her book *More Equal Than Others,* Hertz studied dual-career couples in Chicago. She discovered that married professionals naturally tend to maintain more individual lives, because they usually come to marriage later, with set identities, tastes, and habits that "don't exist when two 22-year-olds get married." In the past, she says, the pervading notion was that "individuals" were meant to be "subsumed" by the family. Today, "there is a belief that 'I can be part of a family and still retain that sense of myself.' And I don't think that's the selfish sense of the Me Generation. I think it's more of an attempt by people to try to work out what they feel are healthier marriages."

After counseling New York couples for twenty years, sex and marital therapist Shirley Zussman has arrived at similar conclusions. She views some aspects of the present developments as a healthy turn from the undue emphasis on "togetherness" that tended to "burden" marriage with the presumption that each partner could fulfill all of the other's needs.

"A real sign that a couple is getting closer is when they merge their bank accounts," says Susan Price.

MARRIAGE THERAPISTS SUSAN AND STEPHEN PRICE.

"The expectation of two becoming one is unrealistic," Zussman says. "That someone else will complete us—to me, there's a neurotic quality to that. There's an infantile quality similar to the merging with the mother in the early stages of childhood. Maybe that has been the problem with marriage. We can't get that again. People were seeking this blissful union that wasn't there."

Zussman argues that city life leaves husbands and wives with less time and energy for their marriages, but also with less of a need for each other. "What has happened in the eighties is that they are fulfilling their needs in a broader way." For many people, she says, work has "an emotional investment and a libidinal investment" that yields an "inner satisfaction, so when you come home, you don't *need* as much or *want* as much."

In some regards, the patterns of modern marriage are notably encouraging. Hertz, for one, thinks that married professionals may share the housework more equally than more traditional husbands and wives. A few studies back her up: Though women still shoulder the primary responsibility at home, men are more active in the kitchen and much more involved in child-rearing. Hertz thinks this is in part because spouses are becoming assertive about their wants and needs.

"People constantly re-evaluate: 'I want more this, I didn't get enough of that; I cooked five times, you didn't cook,'" Hertz says. "I've come to [the conclusion] that equality is feeling you're not being screwed."

"You can't demand what you can't give yourself," says Jose W. Fernandez. "And if you have three hours of waking time after dinner, you don't want to spend an hour and a half having a fight and another hour and a half making up."

Many professional couples say their careers have an energizing effect on their relationships—the work each spouse does is interesting to the other. Susan Stratton, an executive for Lorimar-Telepictures, and Dennis Sullivan, a senior producer for NBC News, first met as correspondents in Mexico. Now living in New York, they have schedules that never allow them a common day off. But each night, after their son, Matt, is in bed, they swap details of the daily events of their careers.

"The furniture may not be upholstered, my nails may not be done, dinner may not be cooked, but I'll know what Dennis is doing and how it's going," Susan says.

Many dual-career couples say an arrangement that sometimes leaves them wanting more of each other is perhaps healthier than one that would seduce them into taking each other for granted.

Jose and Andrea, for example, spent the first six months of their marriage working in separate cities. In New York, they now belong to separate health clubs, maintain separate checking accounts, and sometimes socialize separately. Andrea says, "I think giving each other space and respecting what the other person does is very important to the marriage. It also makes us very close."

Divorce for many of these professionals is as much an option as staying married, and they enter the union alert to the fragility of the venture. They seem to develop a keen sense for the moment they start to drift too far apart. Many couples regularly take time out to resuscitate their marriage—every day, every week, or every few weeks. They call it "refueling" or "cycling together" or "romancing."

"When it feels like that spark is dying," Bob Schneider says, "I'll say, 'I'm going to make a pass at my wife.' And I'll call her up and I'll say, 'Hey, you want to go out on a date?' "

Many of these couples describe their relationships with words like "partners" or "buddies" or "really good friends," as if they were trying to find a new language for what it means to be husband and wife in 1987. Here are four case studies—four marriages that seem to be working.

ROOMMATES

LAURA CORUZZI AND BOB SCHNEIDER MET IN A LABoratory at Mount Sinai School of Medicine. He was a mild-mannered prankster from Delaware with prematurely gray hair and a "college kid" wardrobe. She was a feisty divorcée from downtown Manhattan who had close-cropped hair and wore fashionable clothes. As he worked toward his Ph.D. in molecular biology, she did postdoctoral work in cell biology. During a science seminar, he slipped into the seat beside her and asked her out.

Before she consented to a second date, Laura suggested they

Photograph by Michael Weinstein.

ONE NEW WIFE FINED HER HUSBAND $100 FOR CARELESS BOOKKEEPING ON THEIR JOINT CHECKING ACCOUNT.

draw up a list of pros and cons to see if they should even bother seeing each other again. They agreed the tally was not promising. "The list of pros were like *three* things," Laura recalls. "The things we didn't have in common took up pages and pages."

Still, after a five-year courtship, Bob and Laura got married last May, when he was 32 and she was 33. Matrimony has done little to settle their differences. She still enjoys French cuisine. He likes heros. She prefers opera. He's into rock and roll. She wouldn't think of taking the subway. He feels taxis are an unnecessary extravagance. She doesn't even want to talk about children. He would like to have a couple of kids. "We're so opposite," Laura says.

"I would wake up in this panic. 'What are we going to do? I mean, this baby is coming!'" recalls Cynthia Larson.

LARSON AND CHUCK RICHARD WITH MARA.

As they continue to come up against their differences, Bob and Laura approach marriage like an experiment.

"People say, 'How do you define your roles?'" Laura says. "There is no definition—it changes every day. We know we want to be together. But we don't know what it is we really want together ultimately. We don't know what this will be. We don't know if it will work."

So far, Bob and Laura have prevailed over many of their differences by keeping things separate—much like roommates. The first issue they tackled was money. They put matching funds in a joint account to cover their living expenses and retained separate accounts for their more individual purchases. He was free to save. She was free to give in to whims.

"What we chose to do was recognize the fact she can't tell me and I can't tell her how to spend money," Bob says.

At restaurants, Bob and Laura go Dutch. Sometimes they get the bill and figure at the table what each of them owes. Other times, Laura slips Bob some cash before they go out. Then, after the meal, Bob gets the check and takes care of it.

"Especially at a nice place, Laura wants to feel that I'm taking her out," Bob says. "So before we go out, she'll say, 'Let me give you $30 toward dinner.' And this way, when we're out, I can just pull the money out. And it feels as if I'm paying for everything."

Their first sizable purchase produced a complicated series of marital debts and credits. They picked out a bedroom set on a day when neither of them had a check from the joint account, so Bob made the down payment and Laura pledged to make the next payment. But after they left the store, Laura decided they should reimburse Bob right away; they went to a cash machine and paid Bob from their joint account. "That makes it all even," Laura told him.

By the time the bedroom set arrived, however, they had forgotten that Bob had been reimbursed, and Laura paid the balance from her personal account. Later that month, she realized that she had purchased the bed they both slept in.

"Pretty clever, eh?" Bob teased.

Striving for maximum equality, they took turns running their joint account. However, it soon became apparent that they had conflicting styles of bookkeeping. Laura discovered that Bob had never got around to making some deposits he had prematurely recorded in their books. She fined him $100 for endangering their credit rating and took control of their joint account.

"I felt like Oliver North," Bob says. "So now we have to draw up a chart of punitive damages."

BOB ASSUMED the role of head housekeeper, a hierarchy that was established with their laundry. When they shared the chore, Bob did the wash himself and Laura sent it out. Because the neighborhood service took a week, Bob suggested she do it in the building's basement. Several times, she got lost on the way to the laundry room. Then she couldn't figure out how to work the machines. Bob finally took charge. "She's got three advanced degrees, and she doesn't know how to do the laundry," Bob says.

In the kitchen, they continue to vie for their own turf, joining the growing ranks of men and women who share a degree of culinary expertise. Laura likes to be in charge. Bob says he resents being relegated to cutting up vegetables.

"It's like a samurai war in there," Bob says.

For example, Laura prefers chicken soup Italian-style. Bob likes to make it Jewish-style. "I've had to compromise," Bob says. "She won't eat it unless I throw a couple of tomatoes in."

More often, though, they don't make it to the stove. Bob and Laura get home so late from work that when they head out to shop for groceries, they end up at a restaurant.

"A normal couple eats at home and goes out on weekends," Laura says. "We eat out every night and try to stay at home on the weekends."

Work is the one area where Bob and Laura are in complete accord. From the earliest days of their courtship, each consid-

Photographs by Dana Fineman/Sygma.

ered a thriving career a top priority. Today, Bob pursues cancer research in his lab at NYU's medical center and Laura is a patent lawyer whose clients include a company developing an AIDS vaccine. Each routinely puts in seven-day weeks, and a twelve-hour workday is common.

When they're together, their conversation often concerns science. So far, the most passionate dispute of their marriage involved a late-night discussion about RNA and DNA during which Bob stormed out. After scribbling a note, Laura went after him. Bob returned and panicked because he was unable to decipher her message.

"I didn't know if it said, 'I left you forever, good-bye,' " he recalls, "or 'I'm at Mom's. . . .' "

Later, when they made up, they agreed that one advantage to being single was having your own retreat in case of a spat. The couple came up with an alternative. "We have this new pact," Laura says. "The next time Bob gets mad and has to leave, he walks out on the balcony where I can see him pacing back and forth."

A year into their marriage, their clock-radios are still jousting, though Bob and Laura have at least managed to tune them to the same station. But Laura sets hers for 7 A.M. and wakes up slowly to the music. Bob tries—usually with no success—to sleep through her music and wake up to his alarm at eight. As the dispute continues, they are getting closer, if only sometimes by accident.

"I reach over to shut hers off, and she thinks I'm being affectionate," Bob says. "She throws her arms around me. . . ."

"I find Wendy more interesting because she's got an interesting and exciting career," says David Hashmall.

Richard Scarry
Biggest
Word Boo
Ever!

THE HASHMALLS WITH ALISON AND THEIR TEAM.

MANAGERS

David and Wendy Hashmall end long days at their law offices by coming home to their two-bedroom apartment on East 8th Street and talking about work. David will re-enact a dramatic court presentation he has made on behalf of a fuel-oil company. Wendy will kvetch about the delicate issues surrounding a celebrity book project. David will answer her questions about a co-op board dispute. Wendy will get his opinion on her company's copyright of a new toy.

"That sharing of our careers is a really big part of the relationship," Wendy says. "So many of the couples we're friendly with have very different careers, and I often wonder what they talk about."

Wendy, 36, is a levelheaded brunette who grew up on the South Shore of Long Island. David, 36, is a dark-haired charmer from the North Shore. They first encountered each other in 1974 in a study group at NYU School of Law and spent the early days of their friendship drilling each other for finals. As newlyweds, they coached each other through the bar exam and then embarked on careers at New York firms.

"We both respect each other's legal abilities," David says. "That's how the relationship got started."

Seven years into their marriage, David was litigating commercial cases at a small firm, and Wendy was in the law department at Random House. Together, they were earning a six-figure annual income, and they decided they were ready to have a child. In 1983, their daughter, Alison, was born. After a three-month maternity leave, Wendy hired a nanny and returned to her career.

Each day, David was embroiled in his cases and came home tired and late. Each night, Wendy rushed home with work and took care of Alison. She quickly reached a breaking point. They had their first fights. She recalls, "I used to come home almost every day and say, 'This is it. Tomorrow I'll quit. I can't handle this.' "

For six months, David alternately coaxed and pushed Wendy to return to her job the next morning. "I didn't want a wife who would just be happy staying home," David says. "I think I find Wendy more interesting because she's got an interesting and exciting career."

Wendy conceded that she wouldn't be content as a housewife. Together, they sought an arrangement to accommodate their child and both careers. Wendy transferred to a different position in her company's juvenile and home-video division. David launched his own firm, which allows him to determine his own hours. At home, they hired a babysitter and a housekeeper in addition to the nanny, and instituted a regimen that minimizes interference with their work.

"It's hard, but obviously we love it," Wendy says.

On Monday, Wednesday, and Friday mornings, David gets up first, makes breakfast for Alison, and brings Wendy coffee. Wendy dresses Alison. At 8:30, Ellen Dominkiewich, their Irish nanny, collects the child and whisks her uptown by subway to the 92nd Street YMHA preschool.

"She's a very punctual person," Wendy says. "So she likes Alison to be ready."

On Tuesdays and Thursdays, Alison doesn't go to school, so Wendy and David are less rushed. Wendy gets up to sort laundry for the housekeeper, Dorothy Townsend, on Thursdays. But Ellen dresses and feeds Alison both days.

"Alison keeps telling David—poor David—that Ellen makes better porridge," Wendy says.

Every weekday, David and Wendy are out by 9:15. They share a cab uptown, and after David gets out at 45th Street, near the office of his thriving firm, Wendy rides on to Random House, at 50th Street and Third Avenue.

While the Hashmalls are at work, Ellen cares for Alison—

AFTER DINNER WITH HER HUSBAND, WENDY HASHMALL SOMETIMES WORKS UNTIL ONE IN THE MORNING.

bathing her, cleaning her room, doing her laundry, shuttling her to and from school, taking her shopping, teaching her Irish folk songs. Ellen also does the Hashmalls' dishes, runs occasional errands, and compiles a grocery list. "I said, 'I want Mary Poppins!' and they really ended up sending us that," Wendy says.

When the Hashmalls need to buy groceries or have a garment cleaned, Wendy gets on the phone and has whatever she needs picked up or delivered to their doorman. They can't agree on which dry cleaner is best, so one firm handles David's suits and another cleans Wendy's dresses.

At Random House, an understanding boss lets Wendy slip out to meet Alison's teacher or take the child to the doctor. "I can tell him honestly, 'I am walking out right now because I'm going to a nursery-school interview,' " Wendy says.

Around 5:30 in the afternoon, Wendy scoops her work into her briefcase and heads home to relieve Ellen. She usually plays with Alison until David comes home, at around nine. While he puts the child to bed, she orders Chinese, Japanese, or Mexican takeout. Over dinner, they talk.

"I tell him about the frustrating and exciting things that happened at work," Wendy says. "He'll tell me about a new case he might pick up, and we'll talk about whether we think it's going to be a winner or a loser."

After dinner, he usually rinses the dishes and takes out the garbage. She often goes into the next room and works while he climbs into bed. "I might work from eleven until one in the morning," Wendy says.

EVERY SO OFTEN, DAVID MAKES A SPECIAL EFFORT TO quit early so Wendy can stay late at her office. Wendy explains, "More often than not, it's me calling up David at 5:15 and saying, 'David, I'm desperate—I have all this work and I'm overwhelmed! Could you be the one who goes home at six?' " In a pinch, David will drop whatever is on his desk. Then, after Wendy gets home, he'll sometimes go back to his office and work until midnight. "As she walks in the door, I go out the door," he says.

On Thursday nights, they hire Bambi Everson, a baby-sitter, to break their routine with a date. Sometimes they decide to go out separately with friends. More often, they both just keep working and get home in time to watch *L.A. Law.*

On weekends, when they have the opportunity to spend more free time together, they usually choose to give each other time alone. On Saturdays, Wendy takes Alison to a gym class so David can have a couple of hours to himself. On Sundays, David takes Alison to the park to give Wendy a break.

When the couple describes the best times of their marriage, they talk about days when their careers are going well. "Both of us get a thrill out of our careers, independently of the other aspects," David says. "I think we both have those feelings—times in my work and in her work—where it's just *great.*"

They say they manage because Ellen, Dorothy, and Bambi are prompt and reliable and Wendy's mother pinch-hits. David and Wendy also talk about how they are "equal partners." Wendy says, "It's really a delicate balance. We're both taking on so much, if one stops doing what they do, the other person really feels it."

Last year, they could not coordinate a vacation. David took a winter ski trip to Utah, and Wendy spent four days at Gurney's Inn. Both say there are times when they find themselves longing for each other. "You're both just working," David says, "torn between feeling that you owe your child time and feeling that you owe your spouse time. And frankly, usually the child gets first priority."

"You weather it," says Wendy. "It's not always perfect, but you don't give up a partnership founded in love and trust when the going gets rough. You have a loyalty. We're struggling for the same end—there are mutual dreams involved."

On several occasions, David and Wendy have compared notes with other couples. Their friends also seem to be looking for ways to fit a little more of each other into their marriages. One night the topic turned to sex. Wendy recalls the others were suggesting that marital sex lacked the pizzazz of making love with someone new.

"And I said, 'Well,' " Wendy recalls, " 'by the time you get around to having those kinds of romantic sexual evenings together, it *is* like being with someone new.' "

PART-TIMERS

FOR LINDA SHELDON-MELVILLE AND BILL MELVILLE, marriage sometimes seems like a never-ending stream of good-byes. Two days after Linda got back from working in Italy, she took Bill to the airport for a business trip to Dallas. Four days after Bill returned, he drove Linda to the airport for another trip to Europe. As usual, she was in tears when they parted. But within a few days, Linda was back and the two executives were kissing and holding hands like teenagers.

"We're in a constant state of reunion," Linda says.

Bill and Linda first met in Manhattan over a decade ago while doing business over the phone. She was a tall, blonde salesperson for a small sportswear company. He was a buyer for Montgomery Ward with broad shoulders and dark wavy hair. Her roots were in Ohio. His were in Queens. When they finally encountered each other in person, she was engaged to be married and he was separating from his wife. They went for a few vodka gimlets at a midtown bar. By the time they left, they were falling in love.

"We kissed in the cab all the way up Third Avenue," Bill recalls.

On a Saturday, three years after their first date and three weeks before Linda was to turn 30, they were married at a church on the Upper West Side. The following Monday, Linda was at work at Calvin Klein and Bill was behind his desk at Macy's. "We did push ourselves, years ago, to be more and more and more," Linda recalls.

Bill, 40, is now the executive vice-president for Robert Stock sportswear. Linda, 40, is vice-president of sales of women's wear for Giorgio Armani Fashion Corporation. When not on business trips, they split the week between an Upper West Side apartment and a house in Amagansett. On the workdays in New York, they are up and out by 6:30. Some mornings they head to a health club together. Other times they divvy up errands and go their separate ways. They both routinely put in ten-hour days, and during fashion "market" weeks, workdays can stretch well into the night.

"When you don't see each other for a while and you're working at this horrible pace," Linda says, "you do absolutely feel the need—I've *got* to see him."

At least four times a day, they reach each other by telephone. "We drive all the receptionists crazy," Linda says. "Sometimes Bill will call me just to tell me he loves me." They also mail each other greeting cards from across town.

As they make up for lost time with each other, they fall behind schedule with everything else in their personal life. Bills are barely paid on time. They always file for a tax-return extension in April. Clothes rack up at the dry cleaner's. Recently, papers for refinancing their house were filed two days too late.

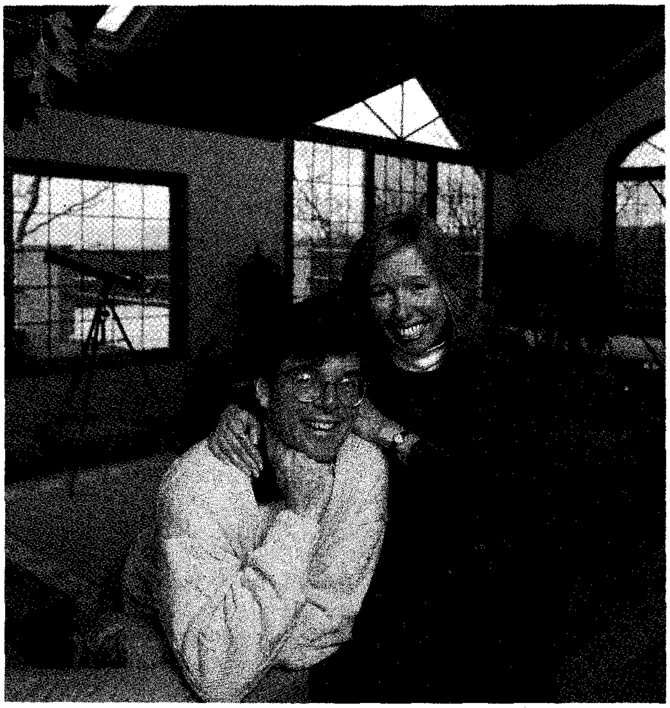
"We *live* last-minute," Linda says.

Their apartment is little more than a place to hang their clothes. They never entertain. Their domestic life is minimal. Recently, they tossed an item out of their refrigerator that could only be classified as "unknown meat." For dinner, they usually throw something together. "I just go to your basic Korean store and get a lot of fresh stuff and call it dinner," Bill says.

Occasionally, one of them will fix breaded chicken legs. Then, because the dining-room table is perpetually covered with "mail and bills to be paid," they head into the bedroom with trays to watch TV.

"We sit on the bed," Bill says. "Chicken on the Bed is our favorite recipe."

"We're sort of like accomplices," explains Linda Sheldon-Melville. "Bill and I dish like girls dish."



SHELDON-MELVILLE AND BILL MELVILLE.

On the weekends when Bill and Linda are together, they take the Hampton Jitney to their custom-built country home. For two days, they throw themselves into the roles of a traditional husband and wife. He chops wood and she vacuums. He prunes shrubs and plants trees. She dusts the bookcases and scrubs the bathtub. The house is secluded and has a view of the ocean. "You know how people have bumper stickers on their cars, MY OTHER CAR IS A PORSCHE?" Linda says. "Well, I feel we should have a plaque in our apartment."

AT THEIR RETREAT, they take time to stroll on the beach holding hands. They open a bottle of champagne and read books side by side in front of a fire. They dine by candlelight. Sometimes they put on music and jitterbug or waltz.

"We're very corny people," Linda says.

Indeed, they say their playfulness is part of what keeps them in love. "We're like accomplices," Linda says. "Bill and I dish just like girls dish. We dish about everybody."

They avoid spats and wince when they hear other couples bickering. "I think to myself, 'Hey, maybe they spend 24 hours a day together and maybe they've got time for that kind of thing,'" Bill says. "But, me, I wouldn't be bothered."

After eleven years of mixing marriage and careers, they say they have recently become less obsessed with their work. "How do you know when you '*have* it all'?" Linda says. "Does a sign come up? 'Congratulations! You Have It All'? Then you can relax? It *doesn't* happen. I think everybody is realizing that."

For the past two years, they have been trying to conceive a baby. "It's tough," Linda says. "Because not only are you preparing for a trip, you're on a trip, and then you come home and you're recovering from your trip, and you have jet lag, and you're falling asleep at five in the afternoon."

Each month, they study the calendar and try to estimate when Linda will be ovulating. On those days, they try to arrange to be in New York and to get home at a reasonable hour. "We call each other like, 'We have a date tonight—*don't forget,*'" Linda says.

Several times they've had a rendezvous abroad. "Vienna was so romantic," Linda says. "It was midnight when the bells were ringing and they were playing the 'Blue Danube' Waltz and we were crying and we were waltzing in the wrong direction."

Just before Linda's most recent overseas trip, she had an appointment with a fertility specialist. Since there are only a limited number of days a year any couple can conceive, if Linda and Bill are separated by thousands of miles for half of them, the odds are not heartening.

"So we're trying to have a child, realizing full well that we may not have a child," Linda says. "But it won't be for lack of trying. And if we don't have a child, we're going to buy a golden retriever."

HUSBANDS

CHUCK RICHARD and Cynthia Larson met in their college town of Ames, Iowa. Seven years ago, they came to New York to make their careers, meanwhile living together like two classic bachelors. She was an aspiring photographer. He was a budding lawyer. Each morning, they pulled on their clothes and rushed out, grabbing a cup of coffee to go. Each night, they worked late and came home bushed. Their laundry piled up until they ran out of T-shirts, underwear, and towels. Chinese takeout and frozen dinners kept their kitchen activities to a minimum. No one made the bed. No one put things away.

"It's like, come home, listen to the messages, look at the mail, take off your clothes, go to bed, get up the next day, go to work," Chuck says. "If that goes on for a couple of weeks, the place looks like a train hit it."

Two years ago, when both were 32, they got married. Instead of being bachelors, they lived together in a Cobble Hill brownstone like two traditional husbands—with no traditional wife to cook, clean, sew, scour, dust, bake, launder, iron, shop, pick up, polish, decorate, nurture, and nest. The only change was that several unpacked boxes of wedding gifts had joined the disarray of their residence.

"We like our work," Cynthia says. "We're happy working all the time."

Then, last summer, one of the husbands came home with the news that she was pregnant. For a while, Chuck and Cynthia continued to live as before. Cynthia taught photography at Cooper Union. Chuck practiced business law at his firm, Walker & Hill. She picked up free-lance assignments at night as a club paparazzo. He took on cases that demanded long hours. They stayed in touch by phone. "She'll call me and say, 'I'm

Photograph by Dana Fineman/Sygma.

CYNTHIA LARSON SUGGESTED THAT HER HUSBAND TAKE THE BABY TO WORK. "YOUR OFFICE IS QUIET," SHE SAID.

going to stay at work another hour or two,' " Chuck says. "And I'll say, 'Okay, fine, I have more work.' I mean, there's an endless supply of work, so you just keep working."

Occasionally, Cynthia brought home a bouquet of tulips. Sometimes a street vendor accosted Chuck, who'd arrive bearing freesia. "It's terrible to say this, but if the flower store was halfway down the block, it wouldn't happen," he says.

When one wanted to do something special for the other, it usually involved something ordinary—a trip to the drugstore, for example, to pick up a bottle of shampoo. "We just do practical things," Cynthia says. "Things that we need but neither of us has the time to do—things that are a huge relief."

Occasionally, the two husbands were seized with an urge to bring order to their home. One Saturday, they spent three hours at the coin-operated laundry. Another time, they pulled out a stash of their work-related paraphernalia, intending to tidy it all up. "So it sits there for about a week," Cynthia says. "And then we realize we're never going to have time to organize it, so we stick it back."

AS THE BIRTH OF THEIR CHILD NEARED, CYNTHIA got new business from two public-relations firms, and was hired to photograph landmark buildings for a book. Chuck's work grew more frenzied as clients worried about the tax-law change. "We were going to slow down after Thanksgiving because Cynthia was pregnant," Chuck said. "We wanted to slow down because we didn't want to have a neurotic baby. If anything, it's been more hectic. It's just been crazy."

Whatever could not get done on the run seemed to get lost in the shuffle. One day, Cynthia searched the apartment for a pair of shoes. Finally, she remembered that she'd taken them to be repaired two weeks earlier. No one had had a spare minute to pick them up. Chuck had already stopped taking his shoes to the local repair shop for that reason. "I go to Penn Station, and they do it for me *right then and there,*" he says.

Although they made constant attempts to meet for "food from boxes" at home or to rendezvous at a restaurant, there were spells when they did not see each other. "I wore a shirt twice that Chuck's mom gave me for my birthday," Cynthia says. "And Chuck said, 'Why don't you ever wear the shirt my mother gave you?' And I'm thinking, 'Now, *wait* a minute. You just never see me when I have it on.' "

As Cynthia continued to work past midnight, she was gripped by guilt. "I should be home nesting," she told friends. When they both managed to get to bed at a reasonable hour, Cynthia often lay awake feeling nauseated. Chuck would later be roused by the sound of her eating crackers in bed. Several times, Cynthia was jolted from sleep by her anxiety over fitting a third person into their frantic lives. The two husbands had hardly broached the topic. "Being so busy, I didn't think about it every day, and I'd wake up in this panic: 'What are we going to do?' " Cynthia says. " 'I mean, this baby is coming.' "

In spare moments, they began to argue about whether the child should be a vegetarian or eat meat. They deliberated about the baby's religion and questioned whether cotton or disposable diapers were better. Gradually, Chuck and Cynthia's discussions turned to where they would put the baby in their jam-packed one-and-a-half-bedroom apartment. She thought he should give up his study area. He thought she should give up her work space. They agreed that they should put a few things in storage. They joked about filing the infant in a box.

"I think I'm a little worried about the loss of the spontaneity," Cynthia said a month before the baby was due. "It's also hard because I think we are really self-absorbed people and the idea of giving up a whole lot of that energy to somebody else besides each other is really hard."

In bed, the middle-of-the-night discussions began to revolve around which of them might have to alter the pace of his or her career. Cynthia suggested that Chuck take the baby to work. "Your office is quiet," she said.

One night, Chuck toted Cynthia's camera bag at the 4-D club, and they ran into a graffiti artist who said he was arranging for a baby-sitter at midnight so his wife could join him.

"See, this is New York," Chuck said. "You get somebody in, and you do your thing."

During the second week of March, Cynthia obeyed her doctor's orders to turn down all assignments. On St. Patrick's Day, she went into labor. A few hours before she gave birth, the couple went to see *Outrageous Fortune* to pass the time.

"We sat in the back and did our breathing," Chuck says. "There was a guy five rows in front of us. He looked back a few times. He didn't know what the hell we were doing."

Four days later, Chuck and Cynthia brought Mara home to the apartment, where seven boxes of baby things were stacked, not far from the wedding gifts and darkroom equipment. "It's more chaotic than ever," Cynthia told friends.

After a week's paternity leave, Chuck went back to work and left Mara and Cynthia at home. Cynthia fed Mara every two hours. At night, when Chuck got home, they ordered in yet another dinner of Chinese takeout.

"Chuck thought that now that I'm home, I would cook," Cynthia says. "I walk in the kitchen. I just walk right by the stove. I don't feel the urge to stop."

One evening, Chuck and Cynthia took their daughter to meet friends at a Brooklyn Heights restaurant. When it became apparent that Mara was in need of a diaper change, the two husbands just looked at each other.

"I can't believe you didn't bring anything. You didn't bring even *one* diaper!" Chuck said.

"I thought you brought the diapers," Cynthia said.

Trying to adjust to a life of three, Mara began keeping stranger hours than Cynthia ever kept as a club-crawling photographer. One night, the baby's cries woke Chuck and Cynthia one too many times, and the couple began yelling at each other. In the morning, Chuck left for work, and Cynthia got out a stack of baby books. She began flipping the pages to the chapters on how to get a newborn onto a normal life schedule. A new kind of wife was in the making.

"Oh, baby," Cynthia said.

ALTHOUGH THE STORIES OF THESE COUPLES CAN'T fully explain the state of modern marriage, they represent the spirit of an undertaking that at times appears to be going on in New York against all odds. These husbands and wives seem bent on having something new together without sacrificing what each already has separately. Whether the venture will ultimately keep families intact or pull them apart remains to be seen. For now, Bob and Laura, David and Wendy, Bill and Linda, and Chuck and Cynthia all say they are happy. They believe their marriages are better—more equal and more intimate—than marriages of the past. At times, the effort alone to blend their love and work seems to create a special bond. "They're like real comrades or fellow soldiers," says Susan Price. "It's almost as if the struggle is making them close." ▬

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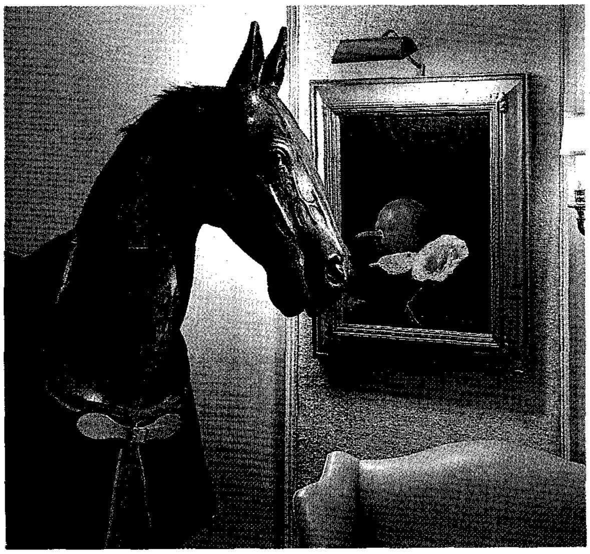
ADDING UP THE NEW '21'

GAEL GREENE'S SCORECARD ON THE REMAKE

KEN ARETSKY IS ANXIOUS. HE gets up early every morning now so he can "get ready to be aggravated sooner." But a perpetually nervous man makes a good restaurateur, because he never stops sniffing for disaster. And he is charming, too, ever so slightly ingenuous, eyes wowed behind those round glasses that clasp so tightly you wonder how his head stays on when he takes them off at night. If he sleeps. And he doesn't sleep much since he became the front man in the greening of '21.'

It is Monday, May 11, the official opening day of the new—strike that disrespectful "new"—newly restored '21' Club, which is 65 years old and never was a club, but was, even after its heyday, the toughest restaurant in town to get into: a haughty, eccentric, clubby joint for the rich. Entry for mere mortals was often a lesson in advanced humiliation. For the past week, the staff—220 raw recruits, creaking veterans, hired guns—has fumbled, collided, improvised, soared to deliver tidbits and booze to dozens of parties, a staggering of galas for grand muckamucks and taste arbitrageurs of every persuasion. Even punk.

Pals invited to rehearsal lunches and dinners critiqued the new—oops—newly renovated chicken hash, and loved or hated the herbose green ooze that chef Anne Rosenzweig dreamed up to keep the legendary '21' burger moist. That last Friday, a glamorous boodle lunched on the cuff, David Webb bracelets flashing over the lobster on brioche with its too hefty dose of herbs. Old-timers demanded their Sunset Salad chopped, driving the already frazzled kitchen bonkers and obscuring much of the dish's renovated elegance.

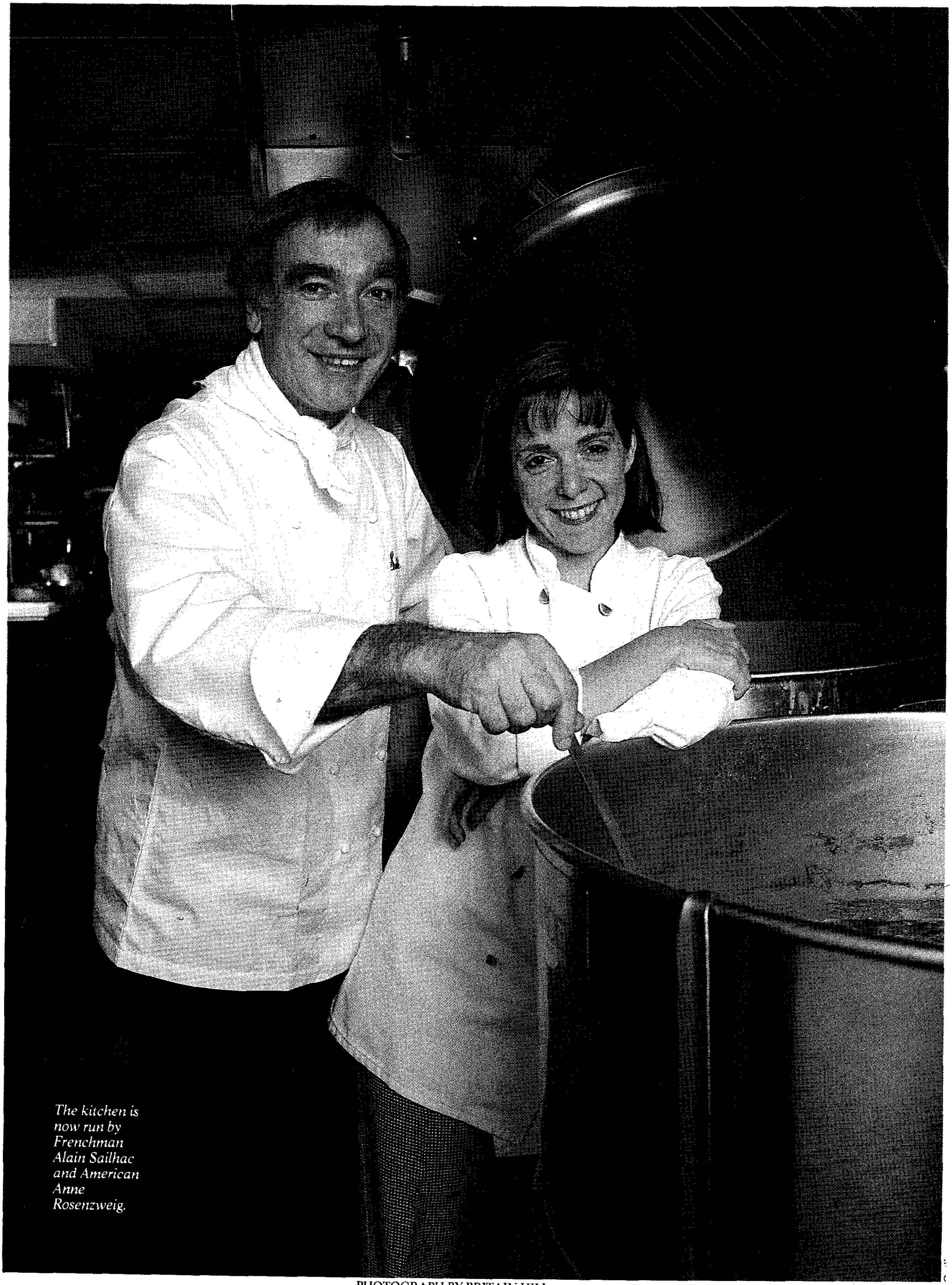


CHANGING TIMES: *The lobby's antique horse.*

Eli Zabar's singed sourdough—onion-flecked and sculpted into chewy, log-shaped rolls—may be dangerous for the house's dentured habitués, but it signaled '21' 's stunning culinary turnaround. Anyone willing to brave Eli's infamous turbulence merely for great bread must mean business. And serious foodies were murmuring tribute to fine black-bean soup, a dazzle of barely gelled scallops glazed under the broiler, and a small, juicy chicken deviled with mustard and crumbs. The air was electric. Thank heaven God invented weekends.

There are sprightly new hedges behind the shiny black gate. The famous iron jockeys still wear the colors of fabled stables owned by '21' customers (many departed), but they're harder to see on a stretch of 52nd Street where architectural monoliths have edged out jazz joints and nightlife. Police

Photograph by Peter Aaron/ESTO.



The kitchen is now run by Frenchman Alain Sailhac and American Anne Rosenzweig.

PHOTOGRAPH BY BRITAIN HILL

RESTORATION DRAMA: *"I'm the custodian of an extraordinary institution," says Marshall Cogan. "My guiding vision is the Connaught Hotel in London. I want that level of quality and classicism."*

have set up sawhorses to keep a line of pickets away from the door.

"Don't say pickets," says Aretsky. "It's a freedom-of-speech demonstration." Some employees say they were fired with two weeks' notice and are planning a lawsuit, claiming age discrimination. "We're a union house," Aretsky says, "and everyone is working." Running top-rated Truman's on Long Island (four chef's hats from *Newsday* before it closed), exploiting the East Side singles scene at Oren and Aretsky, and overseeing the gemlike perfection of tiny Arcadia have prepped Aretsky to ride out such madness. Let the lawyers defuse the lawsuits. (Some Arcadia investors are suing, too, over the fact that Rosenzweig is not at Arcadia full-time.) It's just noon, and there is a new crisis.

Four pampered graybeards are in a snit. They want to see the chef, Alain Sailhac, who sees "four angry guys looking at me as if I've committed murder." "We have a rule here at '21,'" one informs him. "The toast must be very thin."

ALAIN SAILHAC LOOKS CALM, but he's feeling disoriented. Thirty-six years a French chef, he left Le Cirque last fall "to sort of retire, to become a consultant." Because, as he told boss Sirio Maccioni, "you only live once." Now, suddenly, he is feeding a 450-seat house—an American restaurant with two different menus at dinner, round-the-clock banquets, cocktails, a brand-new breakfast club (300 memberships sold at $1,500 each, dues $250 a year), late suppers, and soon tea in the afternoon—ultimately 900 covers a day. No wonder he is dreaming in English. Crab cakes. Chicken hash. "I ask myself, 'What am I doing here?'" And then there is the Rosenzweig factor. She is vice-chairman of the board in charge of food, 33, acclaimed but a comparative fledgling . . . and a woman. He is the executive chef, 52 years old, a trained professional.

Anne Rosenzweig couldn't have been happier in bucolic Arcadia, with only 50 seats and a loving clientele. "I wanted to be like André Soltner and just be in the kitchen every day," she says. Chef stardom seems to embarrass her. "It's not really an art, it's a craft." How does she—a tiny onetime anthropologist and American—run a kitchen run by Sailhac?

"With great respect," she says, ducking her head, biting her lip. "I bought him James Beard's book, *American Cookery*. 'Just so you'll know what a Lady Baltimore cake is,' I told him."

"It's not easy," says Sailhac. "I feel this great weight on my shoulders."

They are skittering sideways like two nervous Thoroughbreds, trying not to bruise egos, both determined to make it work. "I believe in common goals," Aretsky soothes. There is already $30 million or so of Marshall Cogan's money riding on this team—an estimated $21 million to take the lease, $8 million or $9 million for the spruce-up, perhaps $1 million insiders say he lost last year before the shutdown.

New Yorkers long to own restaurants. Dentists, furriers, real-estate developers, politicians, athletes get into the business thinking life will be a nonstop cocktail party. Not Marshall Cogan. Slight, with a close-cropped, almost military haircut, he is a fiercely aggressive businessman. Since buying (with other investors) General Felt Industries in 1974, he has constructed a fiefdom that grossed an estimated $2.5 billion in 1986. Cogan likes to say he bought '21' because he couldn't buy the Red Sox. And to prove how little he needs to play host, he is in Paris on opening day, having whisked 25 couples overseas to celebrate his fiftieth birthday in a private dining room at Tour d'Argent.

"I'm the custodian of an extraordinary institution," Cogan says. "My guiding vision is the Connaught Hotel in London. I want to see that level of quality and classicism. Ken is the boss and chairman, the CEO. He and Anne are my operating partners. My job is to support them psychologically and financially." That means, says Aretsky, "whatever it costs, whatever it takes" to complete a tricky renovation in just three months—workmen 24 hours a day, seven days a week. "I believe, as Mies van der Rohe did, God is in the details," says Cogan by transatlantic satellite.

POWER GAMES: *The barroom toys were cleaned and restored to their original spots.*

MONDAY NOON. THE '21' phones are disconnecting, sparing Aretsky a measure of insult from long-lost buddies crawling out of the woodwork to claim already-booked tables. The formidable desk that once stopped you cold at the door is gone. Now there is an eighteenth-century English escritoire, inconspicuous against the wall, but the old "ropes" are still there—Harry and Shekhar, now instructed to make you feel loved even if you're wearing brown shoes and white socks.

Instead of rushing back to Washington, as he normally does each Monday, Postmaster General Preston Robert Tisch has lingered for the opening-day lunch. The Fisher brothers are there, and Carl Spielvogel, Ted Kheel, John Loeb, Marty Raynes, too. Spry septuagenarians are out in force. "I'm as pleased with how it's going as anyone can be

Photographs by Peter Aaron/ESTO.

EXECUTIVE SUITE: *A new look for the upstairs dining room.*

who's always troubled," Aretsky admits.

Old-timers sigh with relief. "They haven't messed up the bar," they say, noting that the toys—trucks and planes and football helmets representing customer enterprises—hang just where they've always hung, not minding that 65 years of grime is gone.

"We photographed the room from every angle to get it put back right," says Aretsky. The Naugahyde banquettes are leather now, but the original upholstery buttons remain. Every Sunday night for the past three months, Aretsky drove down from the country at eleven just to see what 150 workmen were up to. One night, he had "a major heart attack" when he discovered that the barroom walls had been painted. He went berserk, scrounging through debris until he found a chip of the original cigar-smoke-stained yellow and ordered the patina restored.

The dark plaid and layers of shellac are gone, and a platoon of salmon leather wing chairs and brown velvet sofas now encourage lingering in the parlor. There's a new little service bar that looks like it's been there forever. And air-conditioning. A full-grown horse flanks the cigar stand—pine before, mahogany now. The wood horse, American weather vanes, and English antiques are Cogan touches.

Peter Kriendler and Jerry Berns—the founding family, on contract as roving ambassadors—hold court. "It's not a renovation, it's a cleanup," says Berns. "You know, originally, it *was* clean." "God bless you, Jerry," says John Ryan, stopping by just to check the scene. "God bless you," he greets me, turning to bless headwaiter Walter Weiss, a 41-year veteran. "I'm just back from Lourdes," Ryan says. "Did you get my card?"

"I did not," Berns responds. "I must complain to the postmaster general."

“DOESN'T IT LOOK WONDERFUL?" Weiss wants to know, reminding me where I sat on my last visit to '21,' several years ago, and what I ate. "Well, you know, they never spent $5 on the place. And they never bought a drink. [As the boss, Mr. Pete, used to put it, "What ya give away, ya can't sell. When the bank gives you a buck, that's when I'll give ya a buck."] But they didn't have to," Weiss says proudly. "People begged to get in. . . . They thought it was a private club. They were happy to discover all they had to do was come in and spend their money."

Well, not quite. There were always classier "speaks," with better food than the joint that Jack Kriendler and Charlie Berns built, but none with stiffer prices. '21' cashed in by never underestimating New Yorkers' incurable masochism and by maintaining a powerful Kriendler-and-Berns family presence. Born on the Lower East Side (his immigrant father was a welder; his mother, a midwife, delivered 3,000 babies, including Jerry Berns), the grown-up Baron Jack, with his box at the opera and his sable-lined coat, was "handsome, dudish, congenial" to his friends, "haughty and aloof" to strangers, wrote columnist Louis Sobol. And his friends just happened to be the rich and the famous. Damon Runyon liked to suggest that the owners kept a secret hideaway where they retreated after presenting the tab—to laugh hysterically. Taking note of the prices, Groucho Marx once ordered a lima bean, then sent it back to be peeled.

IN THE EARLIEST DAYS OF *New York* Magazine, I wrote "The Graying of '21' " [January 18, 1971]. A snobby gastronome, shuffled off to the darkest corner of the upstairs Siberia, I noted the salmon-ringleted ex-flappers in eensy mink shrugs, and stolid businessmen sipping milk with their boiled beef. Even the famous '21' burger ($4.50 then, $22.75 at dinner today) was a bitter disappointment. Yet what seemed to me a desultory small-town country club could still make some hapless out-

BURGER KING: *"I spent fifteen days eating hamburgers all over town," says executive chef Alain Sailhac. "The best is at Taste of the Apple on Second Avenue—just $3.50. They line up at lunchtime."*

THE NEW DEAL: *Ken Aretsky and Pete Kriendler.*

of-towner feel as if he had egg on his tie.

'21' was never about food. Even when the dining room upstairs grew shabbier and more forlorn, the regulars never stopped coming. Chipped beef in a baked potato can become an unshakable habit. They shuddered when Cogan took over and Aretsky and Rosenzweig appeared. Eighty-two-year-old Hubie Boscowitz was justifiably nervous. A regular for lunch at table 9—in the coveted '21' section downstairs—seemingly forever, Boscowitz worried he would starve when they decided to close January 19 for the rehab. Aretsky called La Grenouille and asked if Charles would take special care of an old friend. '21' loyalists feared the worst. "Don't fancy up the menu," they begged. "We don't need the Palladium upstairs." "There are three great institutions in America," a regular wrote. "Coca-Cola, AT&T, and '21.' The first two have been f---ed up. Don't f--- up the third."

Aretsky has promised the kitchen he'll keep bookings down. But the demand is brutal. Refused a reservation, some people simply walk in and demand to be seated. Dinner Tuesday in the bar is nonstop long past midnight. "It's a family restaurant for families with $30 million," my companion reflects. And it's true. Bergdorf's Andrew and Nena Goodman with a young couple are not the only cross-generational gathering. The Comte de Chandon sits on a banquette with Anne Slater. (If you devour *WWD* as I do, you'd recognize them, too.) Bill Beutel works the room. Two derrières to my right, Mary Martin is Peter Pan in pink.

"Does my snapping my fingers disturb you?" she asks my companion.

"Nothing you do could disturb me," he replies. Leaving, she lingers to say good-bye, speaking of grandchildren and great-grandchildren, and exits, kissing most everyone in sight. Does it matter that the food—a mix of '21' tradition and not-too-fancy contemporary notions—will quickly add up to $100 for three courses at dinner with wine, tax, and tip? Will old-timers be unsettled and the self-exiled returnees seduced because the food can be good—at times, even this early, quite brilliant? The terrine of short ribs and root vegetables is that old favorite, boiled beef, in triumphant guise. Glazed pigeon is pink and juicy; salmon, rare and delicious in a snipped-basil crust. Chocolate cake Didier is rich, dark, and moist; the maple pecan pie, a delight. A ragout of shiitake on toast is heavy, overly suffused with butter, and the Chicken Grandmother's Style is merely good, not thrilling. But strict critical judgment is unfair so soon. As Aretsky observes, "We've got a long way to go."

And the going is bumpy. Outside testers were called in to assess the old staff. Cooks were asked to do omelets, waiters to set a table. Many failed, according to Aretsky. "If I watch anyone cut an onion, I know he'll cut off his finger," Alain Sailhac says. "So I chose them my own way. Most of the cooks that were here started as dishwashers." Some were duds. He kept 23 and hired 39 more. "The old crew has to learn everything new—my béchamel, how to serve on the plate. The brown stock they did—if you stuck in a spoon, it stood straight up. So we learn under fire—850 covers today, 300 for a buffet, they are almost crying. I tell them we are invaders. Soon it will be easy."

"What do you think is American cooking?" he asks everyone. He presses the top of a rice pudding as it moves toward the dining room, nods approval.

"I spent fifteen days eating hamburgers all over town," he recalls. "The best is at Taste of the Apple on Second Avenue—just $3.50. They line up at lunchtime. But Anne worked on the hamburger before I came."

And black-bean soup?

"She gave us her recipe, but we didn't use it," he admits. "My chef, Geoff Zakarian, did his. The sous-chef did his. The *saucier* did his. And the sous-chef, Joe Friel, from Ireland, was the winner." Cogan asked for a great steak. The Aretskys took Sailhac to the Coach House. He was not impressed by the famous sirloin in its intense peppery syrup. "Too rough. I can't say I was enchanted by Peter Luger either," he reports. "But I love the steak at Sparks." Sailhac is frankly feeling schizophrenic. Too French, not quite French. "What am I doing here?" he asks. "'21' is an institution. It's so American. The people are so powerful, so demonstrative [he means outspoken]. But we'll do it," he says, cheering himself up. "When you're about to drown and you pull yourself above, it feels wonderful."

WEDNESDAY LUNCH upstairs. Hollywood-handsome Terry Dinan, who started at '21' in the kitchen snapping string beans 24 years ago, choreographs the action in the newly brightened dining

Photograph by Britain Hill/Outline.

room, where the family's silver collection shines and the chairs wear shirred pink-and-white-striped cotton pinafores. Mr. Pete sits chatting with my guest, looking rich and happy at 81, soon to be off on a fishing trip. Yes, they asked him to sign a contract. "I said, 'You'll have to negotiate with God.' "

What does he think of the face-lift?

"They did a great job," he says. "In all the years we were here, we put about 32 cents in the place. I spent everything on myself." The captain whispers that Mrs. So-and-So wants to say hello. "I'll be right there," he says. "There's a woman worth a million dollars for every pound."

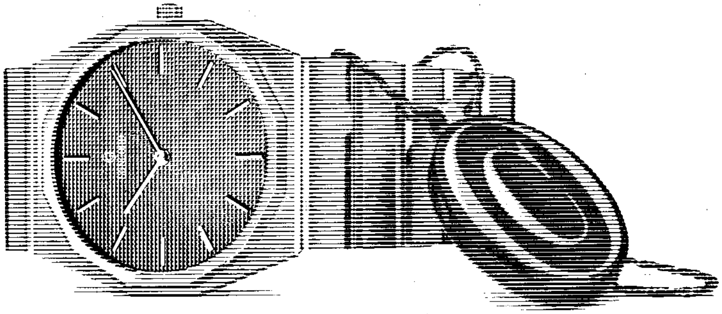
"Peter Kriendler is my mentor," Aretsky confides. "He's made the transition easy for me. He's a wonderful elder statesman. But he was unhappy when we decided to close. 'It will fall apart,' he told me." (Kriendler was off the next day for the Dodgers training camp.) When he saw what the demolition crew had done in just one morning, he was in tears. "You've ruined it," he told Aretsky.

"Five different people asked me this week if I'd been to '21' yet," my guest reports. "I was just waiting for the right moment." He is unabashedly moved by the gratin of cod and potato. "It's so old-fashioned," he cries. "It opens a door to my childhood. I must call my mother after lunch." A thick and rare slice of calf's liver impresses all of us, but a too creamy chicken hash provokes regrets.

"We're getting lots of feedback on the hash," Rosenzweig admits. "I just say we decided to put a little chicken in it, and they think that's very funny. A lot of people want plain food, and we're giving them what they ask for. I don't mind serving a gray sole overcooked, no salt, no pepper, no butter—if people want to murder it. I just hate doing that to Dover sole."

WATCHING ROSENZWEIG take the steps two at a time and listening to her, it's impossible to imagine anything daunting her: septuagenarian toast authorities, 50-pound stockpots, or '21.' Born on the Upper East Side, she decided, at eighteen, to go to Africa. She studied anthropology and ethnic music, but ultimately found herself drawn to what was cooking wherever she went, and shocked her family—"They expected me to be an academic like my brother"—when she suddenly retreated to the kitchen.

She likes to forget she was one of the first students in the six-week intensive professional course of the New School's



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TURN TO PAGE 67

"A Real Estate Shopper's Guide"

Special Advertising Section

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LAURA FREEMAN

NEW YORK MAGAZINE

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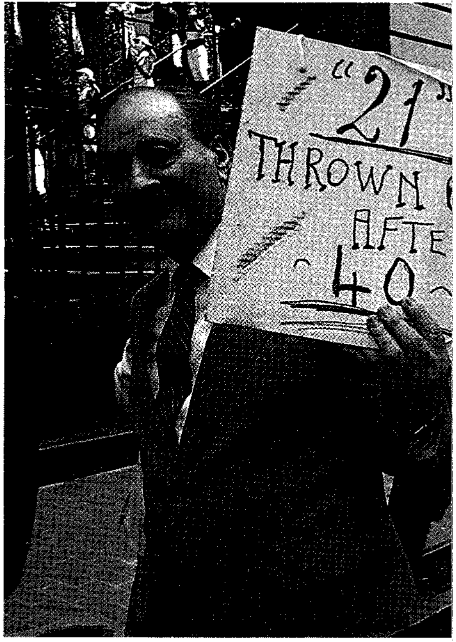
Culinary Arts Program (forerunner of the New York Restaurant School). Rosenzweig prefers to say that she began as an apprentice without pay, cleaning 50 pounds of squid under a chauvinist chef who became a devoted mentor once she'd proven her determination. Discovered by the critics at Vanessa, she went on to Arcadia, which took a year of grunt and sweat to open—quietly, without a murmur of publicity, but to swift acclaim.

The new breakfast chef interrupts with a question. He's so tired he can barely talk. "He's a night person and he's doing the breakfast," she explains. "I can't look at you," she teases. "It saps my energy." Rosenzweig will be in the next day for the rehearsal breakfast—"I really adore breakfast, and I want it to be wonderful." At noon, she will fly off to California to spend a day with her man and be back on the red-eye in time for Monday's debut breakfast.



CHANGING OF THE GUARD: *Longtime employees*

At 4 P.M., Aretsky is off to the dentist—his only relaxation of the day.

WEDNESDAY DINNER upstairs creeps and creaks. For Sam and Ethel LeFrak, celebrating their forty-sixth wedding anniversary with the entire LeFrak brood, it's a nightmare of fitful delays and fish bones. The crowd is peppered with foodies—the Zagats, French cooking teacher Richard Grausman, and Martha Stewart celebrating her daughter's graduation. My friends are so caught up in the drama that they don't mind the lengthy stalls. They are willing to forgive listless sweet-

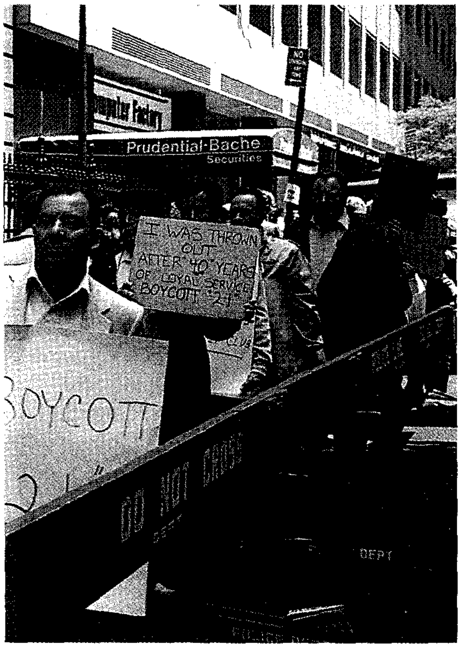
Photograph by Erica Lansner/Photoreporters.

breads with homely mashed potatoes and pale, bland, supposedly grilled turbot, while loving a perfection of foie gras piccata and Kentucky bourbon steak, astonishingly tender and flavorful in cracked-pepper sauce—not rough at all. The fare is fussy—a calculated lure for gourmands and wine lovers.

If Aretsky senses the chaos and klutz, he doesn't reveal his anguish. He looks fresh. "I changed my suit," he says. And he seems recovered from the day's trauma: being called the four-letter *k* word by a customer for whom he had no table.

"Some people come to '21' instead of going into analysis," Rosenzweig offers.

Aretsky put a plaque up for Hubie Boscowitz, he tells my friends. It says HUBIE'S TABLE, making history along with the Nixon plaque—RICHARD MILHOUS NIXON, PRESIDENT'S TABLE is engraved in brass—and BOB CONSIDINE'S CORNER, BENCHLEY'S CORNER, and BOGIE'S CORNER.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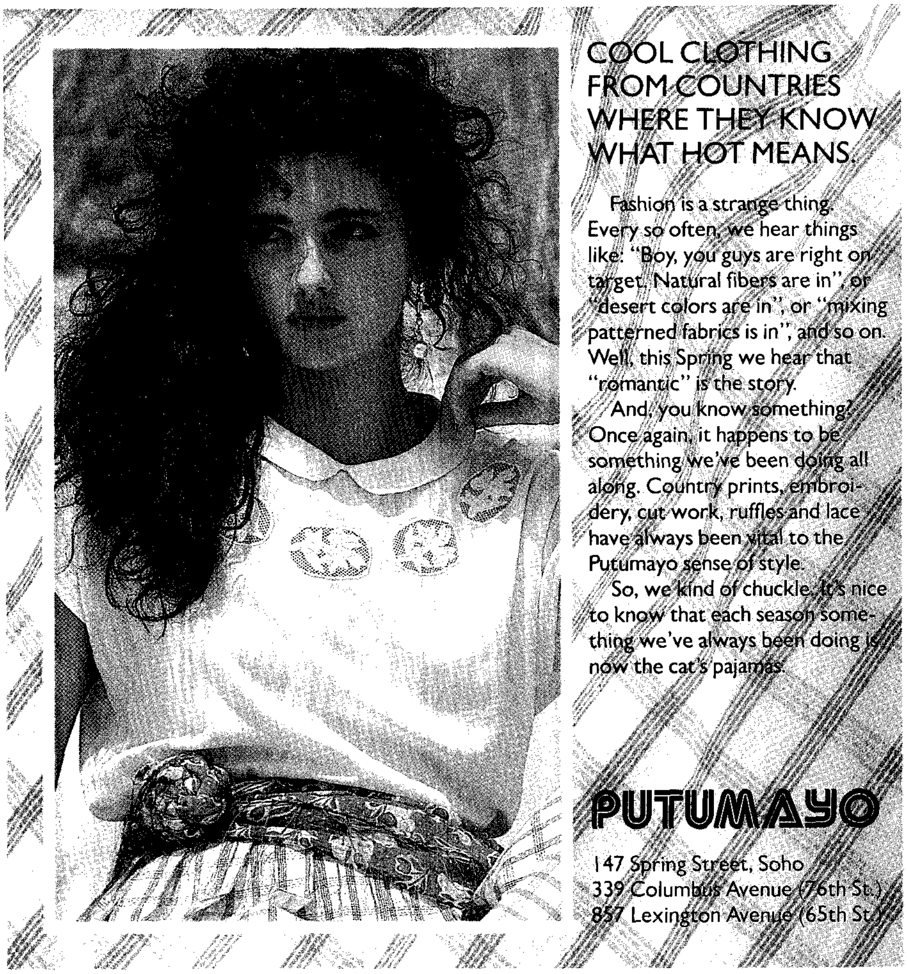
protest the new personnel changes.

"What does Hubie Boscowitz do?" someone asks.

Aretsky ponders. "He's 82," he says. "He eats lunch, and he eats dinner."

It's no trick at all to keep Mr. B. happy. But it may take some time to win the new wave. With no mortgage and no rent and no renovation, it didn't take a lot of chicken hash for "the family" to keep '21' solvent, but the Cogan team will have to turn those tables from dawn until after midnight. They have the drive. They have the energy. They have a pre-Castro cache of Cuban cigars, and an irresistible legacy. Given how many New Yorkers want to love '21,' they may only need to be almost wonderful. ▬


COOL CLOTHING FROM COUNTRIES WHERE THEY KNOW WHAT HOT MEANS.

Fashion is a strange thing. Every so often, we hear things like: "Boy, you guys are right on target. Natural fibers are in", or "desert colors are in", or "mixing patterned fabrics is in", and so on. Well, this Spring we hear that "romantic" is the story.

And, you know something? Once again, it happens to be something we've been doing all along. Country prints, embroidery, cut work, ruffles and lace have always been vital to the Putumayo sense of style.

So, we kind of chuckle. It's nice to know that each season something we've always been doing is now the cat's pajamas.

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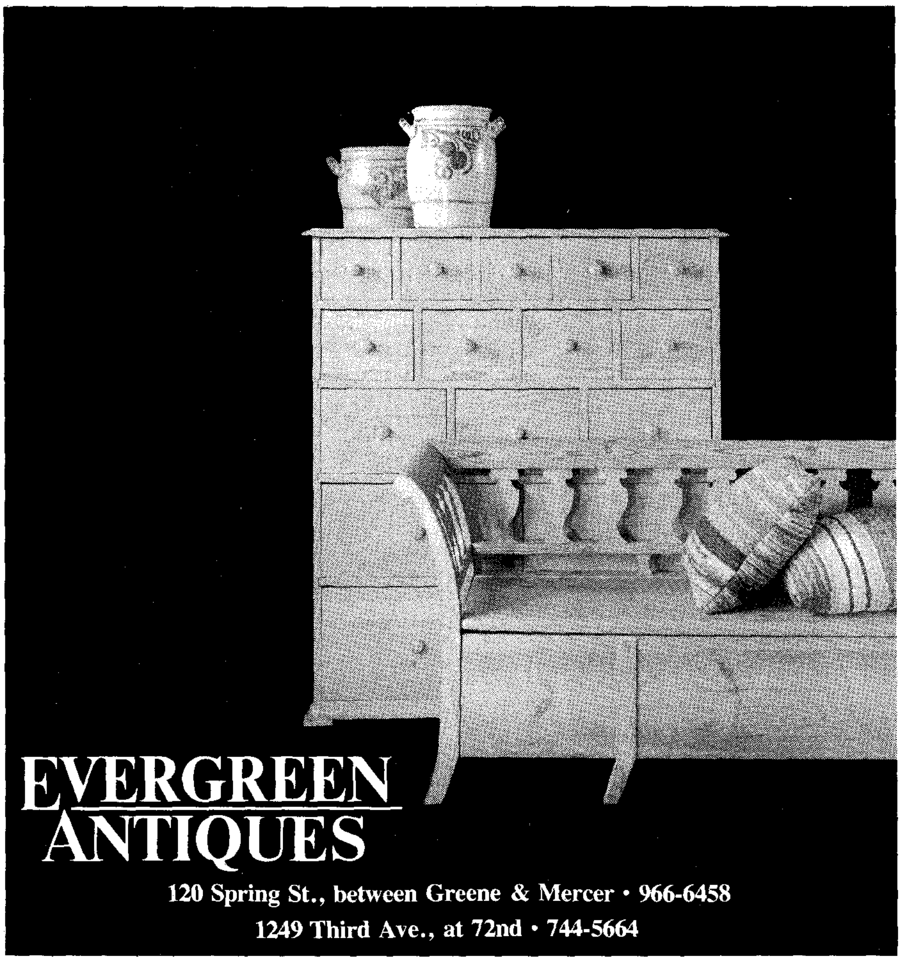
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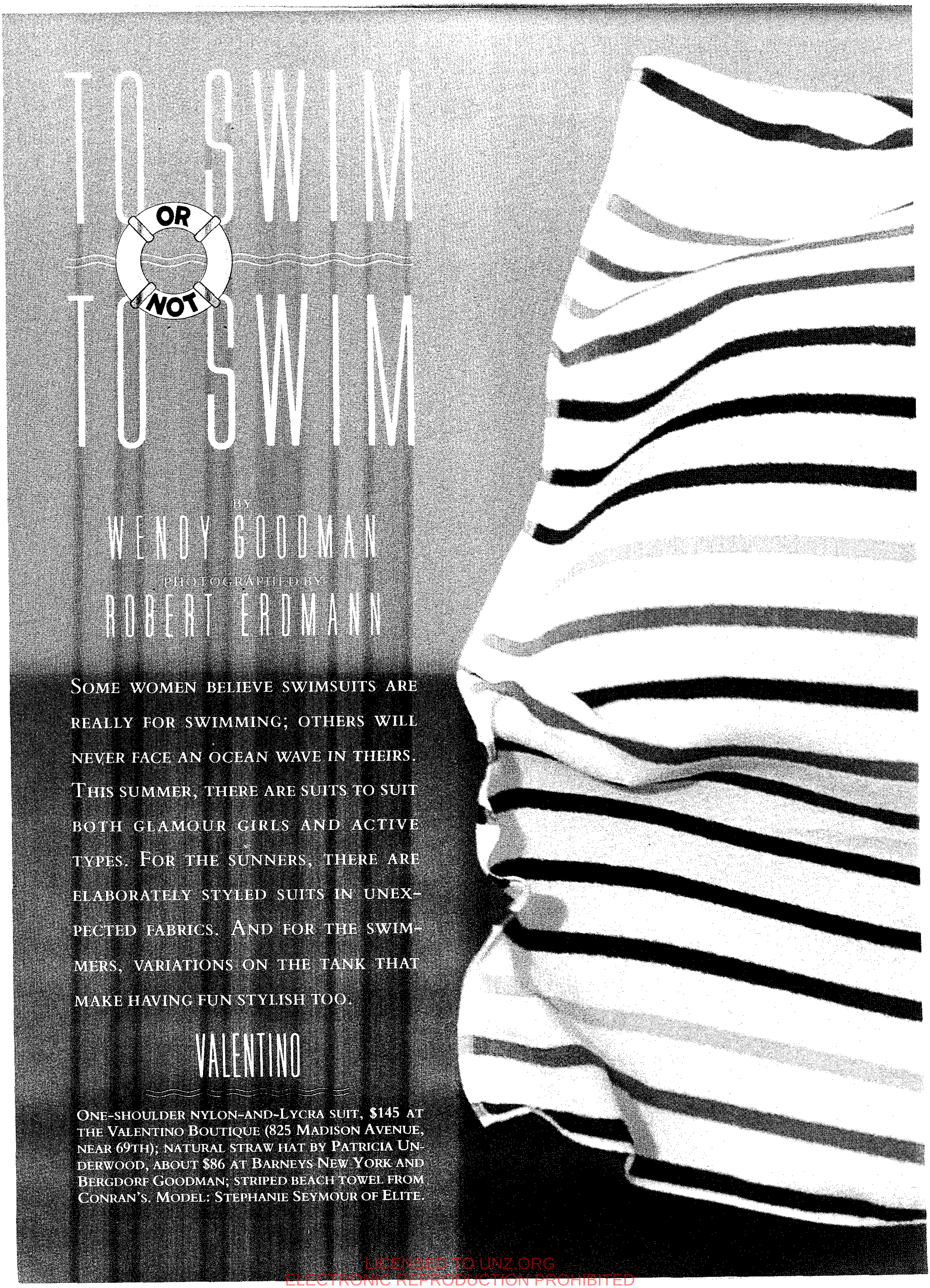


TO SWIM OR NOT TO SWIM

BY

WENDY GOODMAN

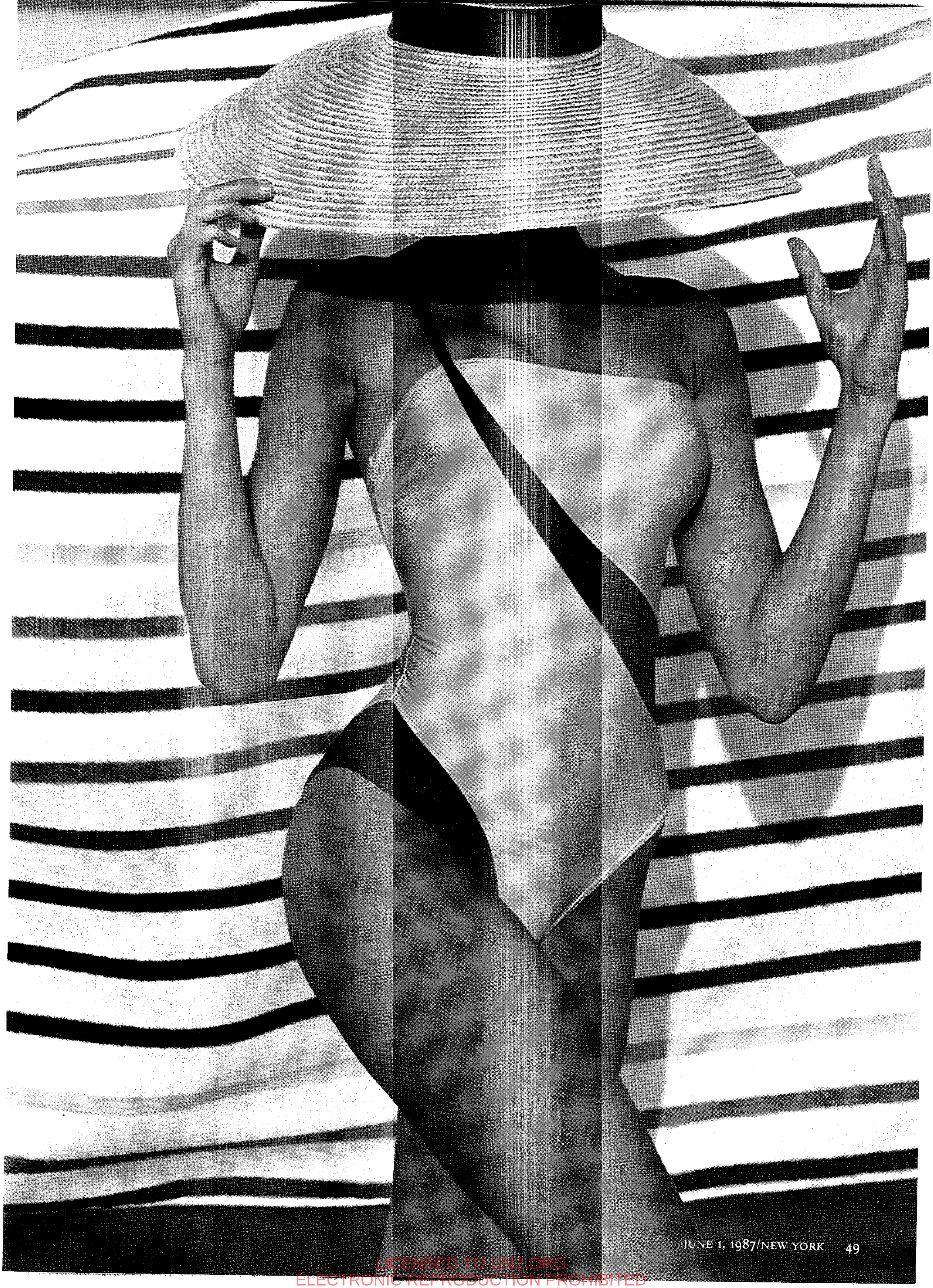
PHOTOGRAPHED BY

ROBERT ERDMANN

Some women believe swimsuits are really for swimming; others will never face an ocean wave in theirs. This summer, there are suits to suit both glamour girls and active types. For the sunners, there are elaborately styled suits in unexpected fabrics. And for the swimmers, variations on the tank that make having fun stylish too.

VALENTINO

One-shoulder nylon-and-Lycra suit, $145 at the Valentino Boutique (825 Madison Avenue, near 69th); natural straw hat by Patricia Underwood, about $86 at Barneys New York and Bergdorf Goodman; striped beach towel from Conran's. Model: Stephanie Seymour of Elite.

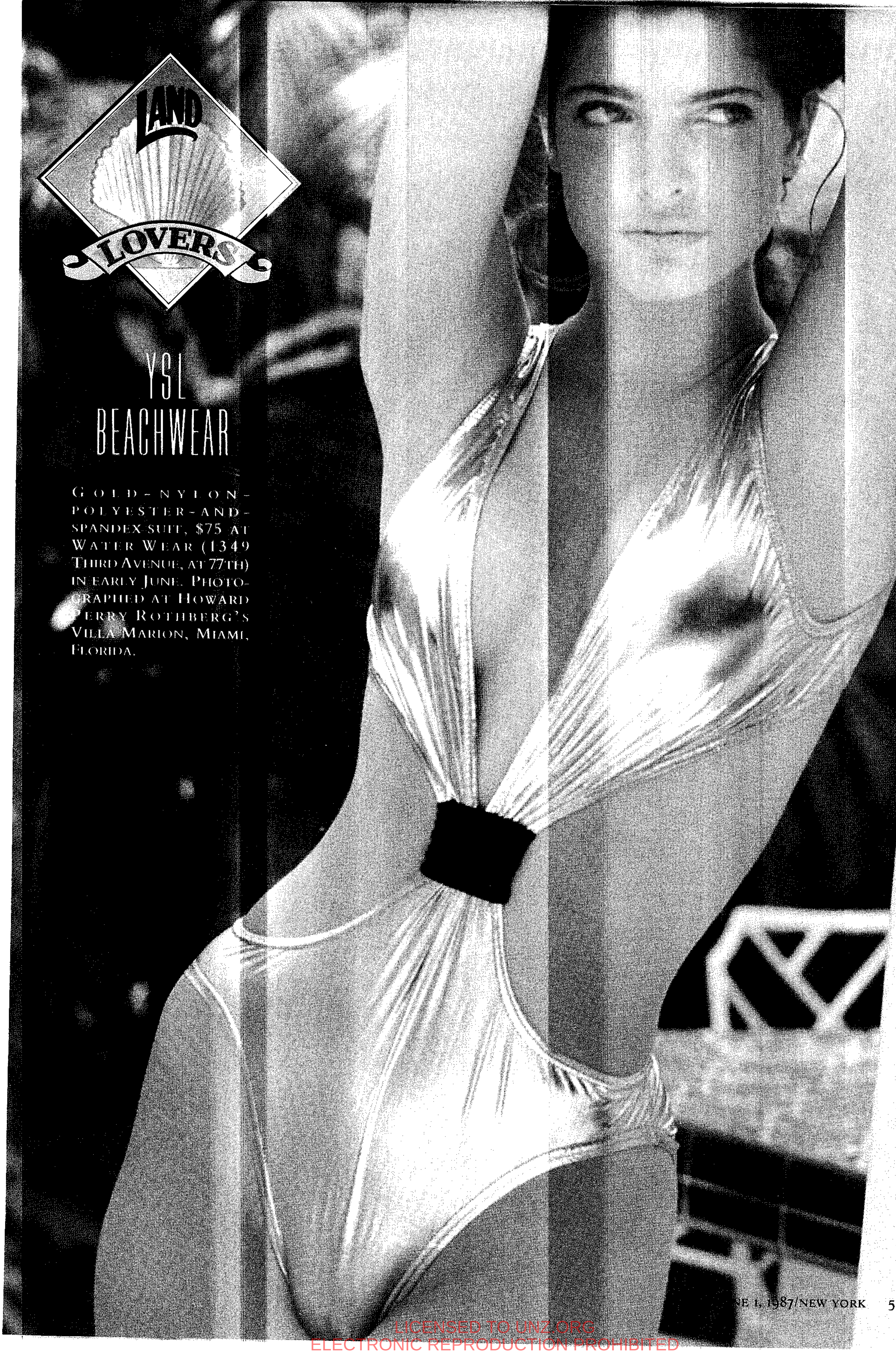


H_2O

Cotton-and-Lycra *bustier* suit with a peplum, $74 to order at Infinity (1116 Madison Avenue, at 83rd); oversize red straw hat by Patricia Underwood, $210 at Bergdorf's. Photographed at the Fontainebleau Hilton, Miami Beach, Florida.

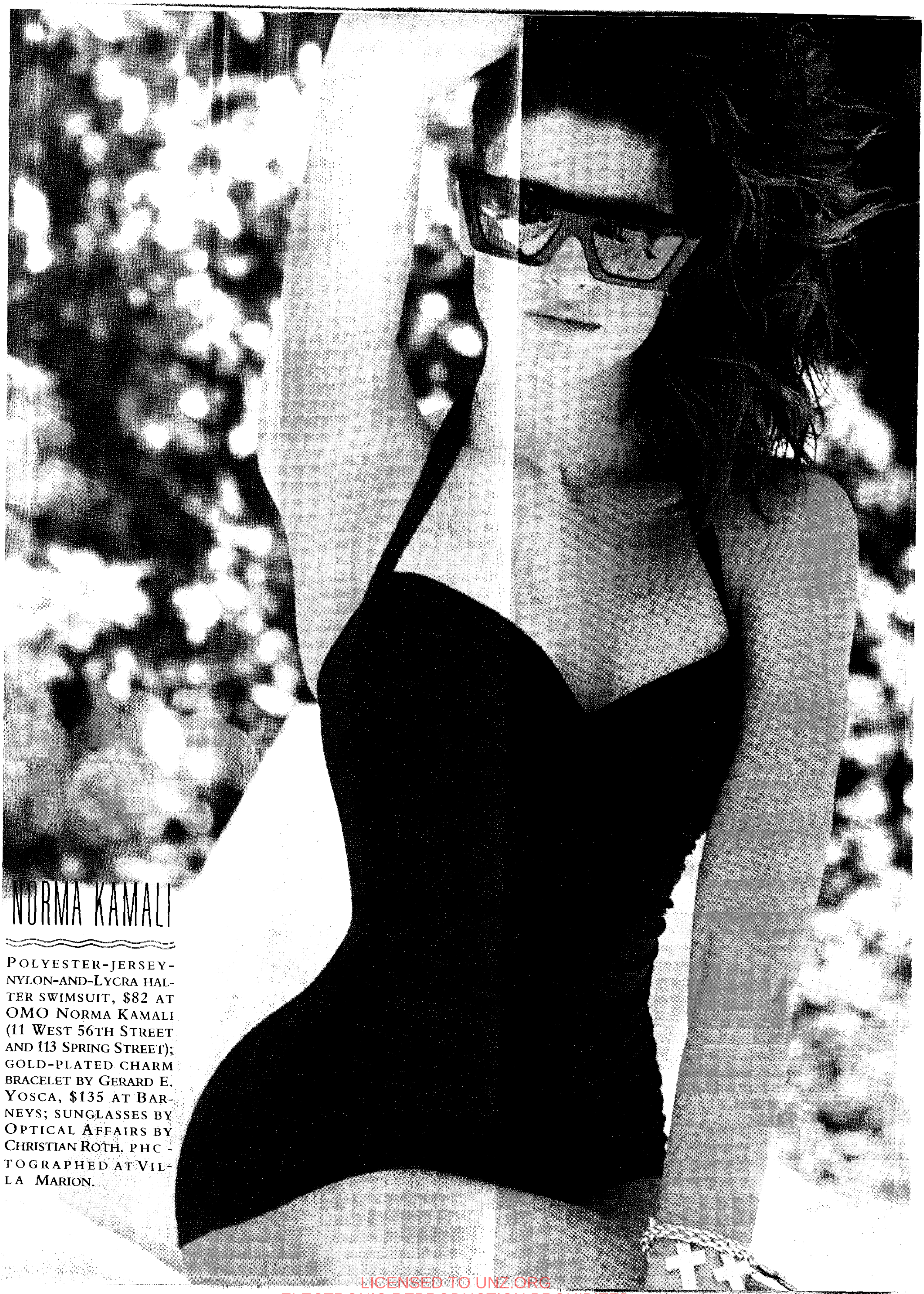
Fashion Associate: Valarie Ebeier
Fashion Assistants: Catherine Bardey and Catherine McCulloch
Hair: Guido for Toni & Guy, London
Makeup: Marie-Josée Lafontaine for Trish McEvoy

LAND LOVERS



YSL BEACHWEAR

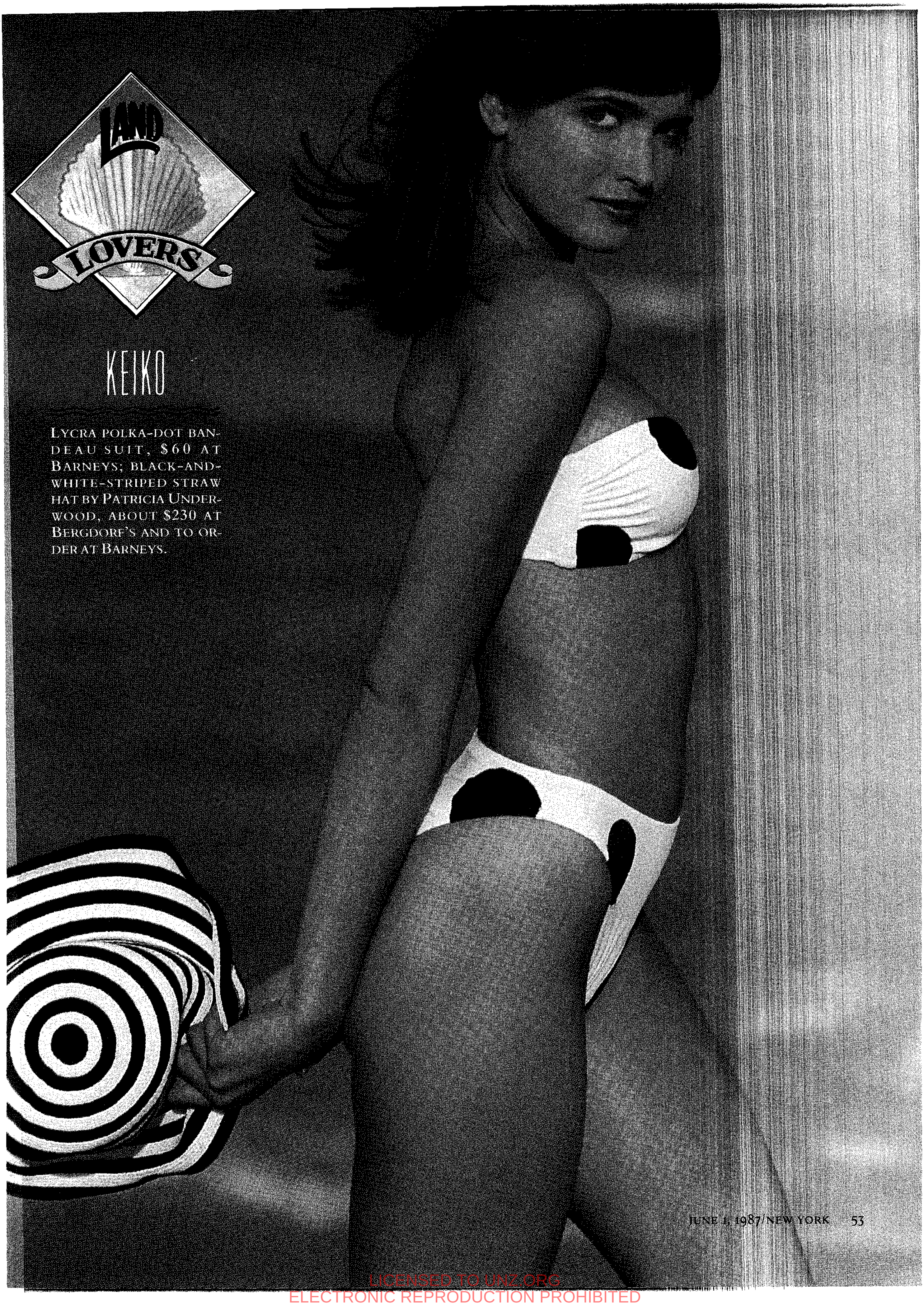
Gold-nylon-polyester-and-spandex suit, $75 at Water Wear (1349 Third Avenue, at 77th) in early June. Photographed at Howard Perry Rothberg's Villa Marion, Miami, Florida.



NORMA KAMALI

Polyester-jersey-nylon-and-Lycra halter swimsuit, $82 at OMO Norma Kamali (11 West 56th Street and 113 Spring Street); gold-plated charm bracelet by Gerard E. Yosca, $135 at Barneys; sunglasses by Optical Affairs by Christian Roth. Photographed at Villa Marion.

LAND LOVERS



KEIKO

LYCRA POLKA-DOT BANDEAU SUIT, $60 AT BARNEYS; BLACK-AND-WHITE-STRIPED STRAW HAT BY PATRICIA UNDERWOOD, ABOUT $230 AT BERGDORF'S AND TO ORDER AT BARNEYS.

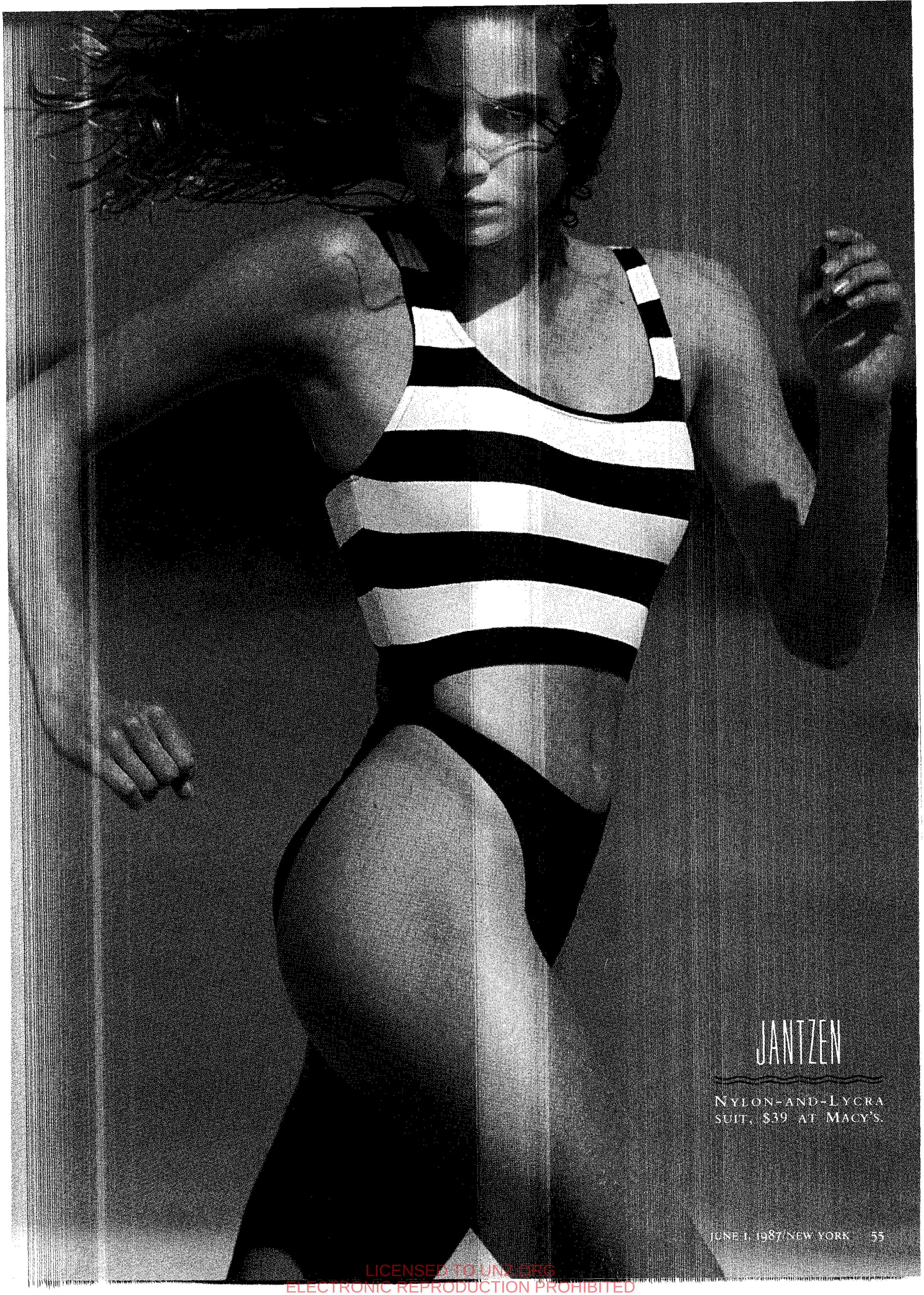
S·E·A SIRENS

LEAD THE SPORTING LIFE ON THE BEACH IN A CLASSIC V-NECKED TANK, SPLASHY LAYERED MAILLOTS, OR A ZIPPERED BLACK RACING SUIT.

SPEEDO

NYLON-AND-SPANDEX BELTED SWIMSUIT, ABOUT $43 AT MACY'S AND PARAGON SPORTING GOODS (867 BROADWAY, AT 18TH); WHITE LEATHER-AND-ELASTIC FLATS, $38 AT CAPEZIO-IN-THE-VILLAGE (177 MACDOUGAL STREET). MODEL: RACHEL WILLIAMS OF CLICK.

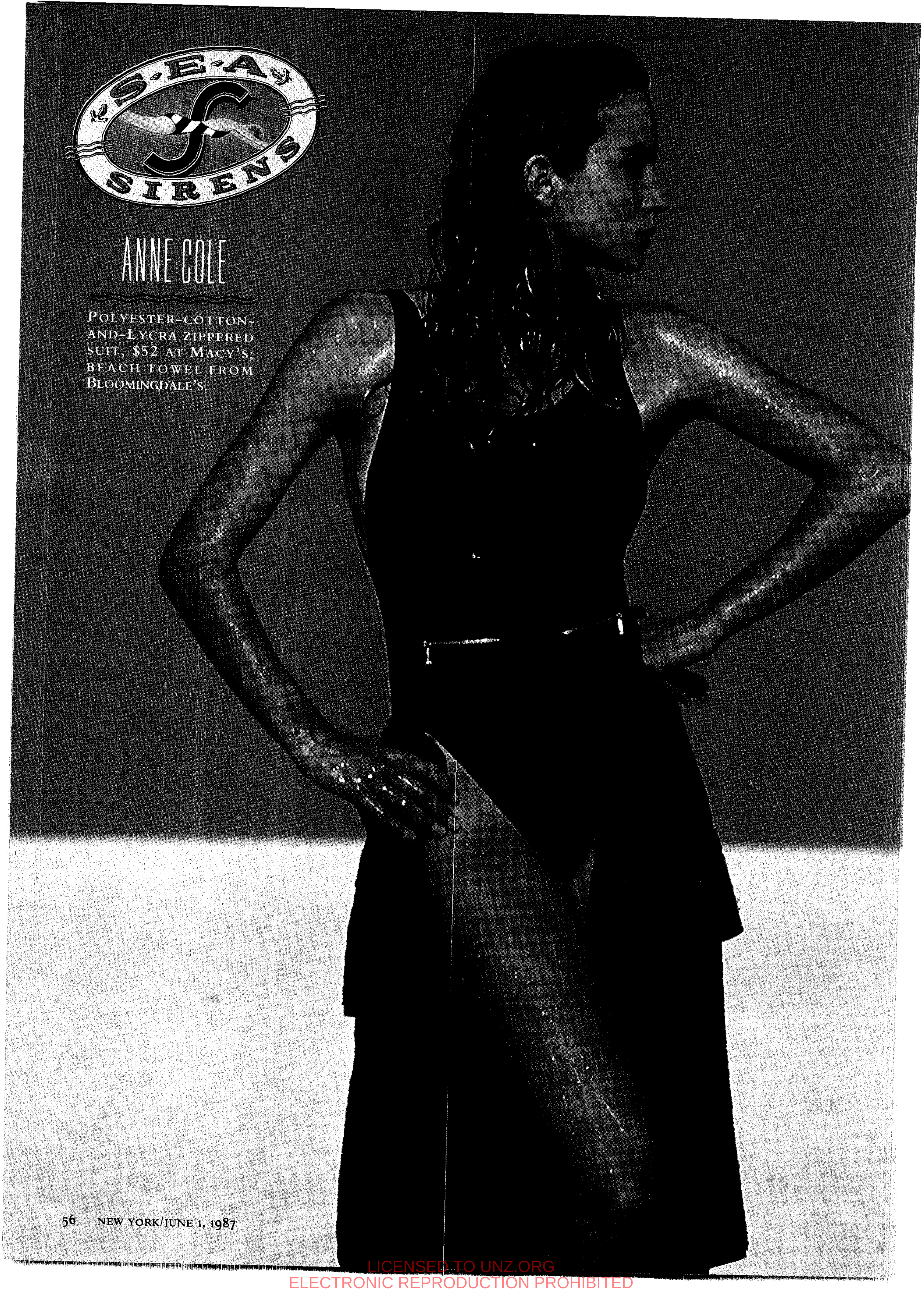
Logo by Jon Valk. Illustration by Dave Calver.



JANTZEN

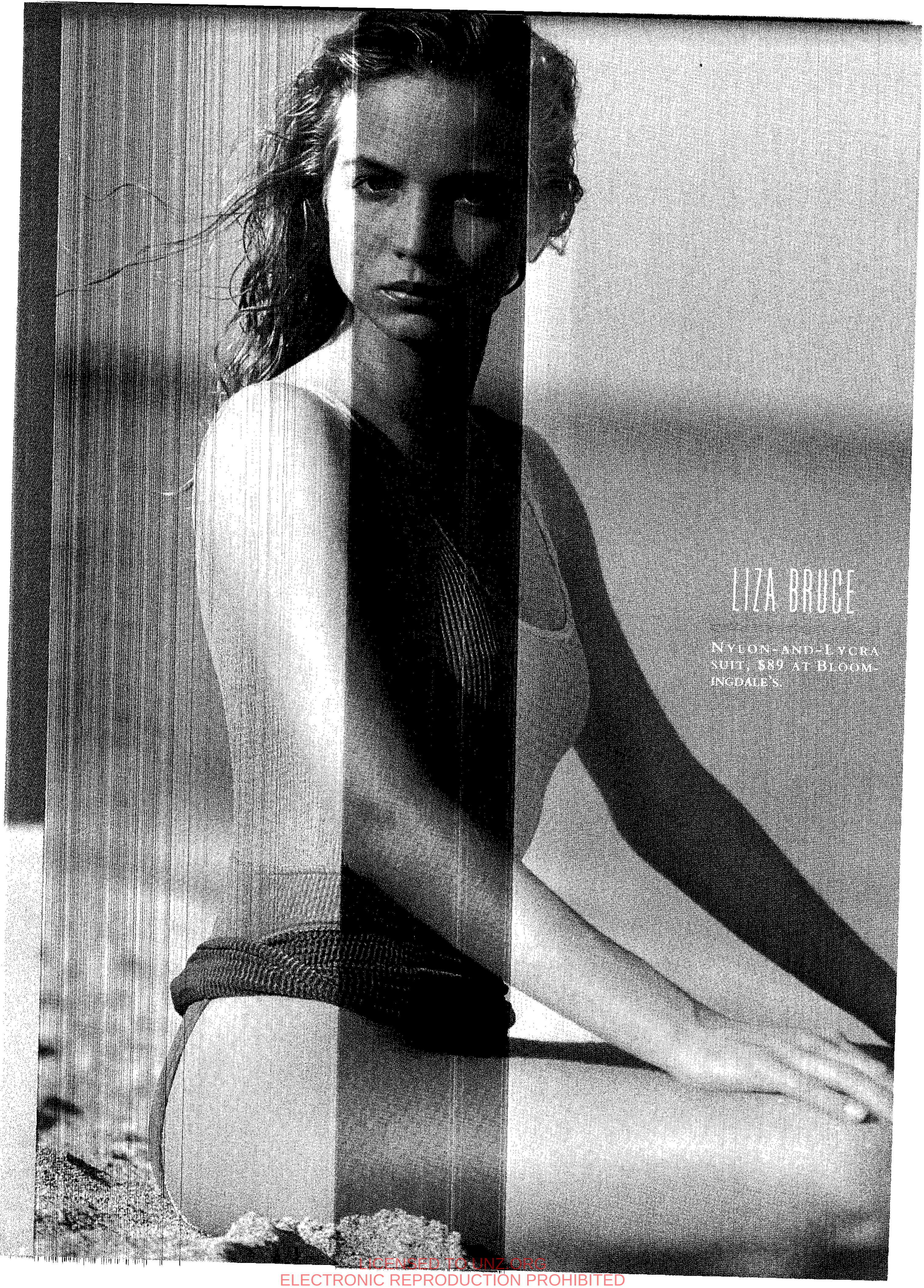
NYLON-AND-LYCRA SUIT, $39 AT MACY'S.

S·E·A SIRENS



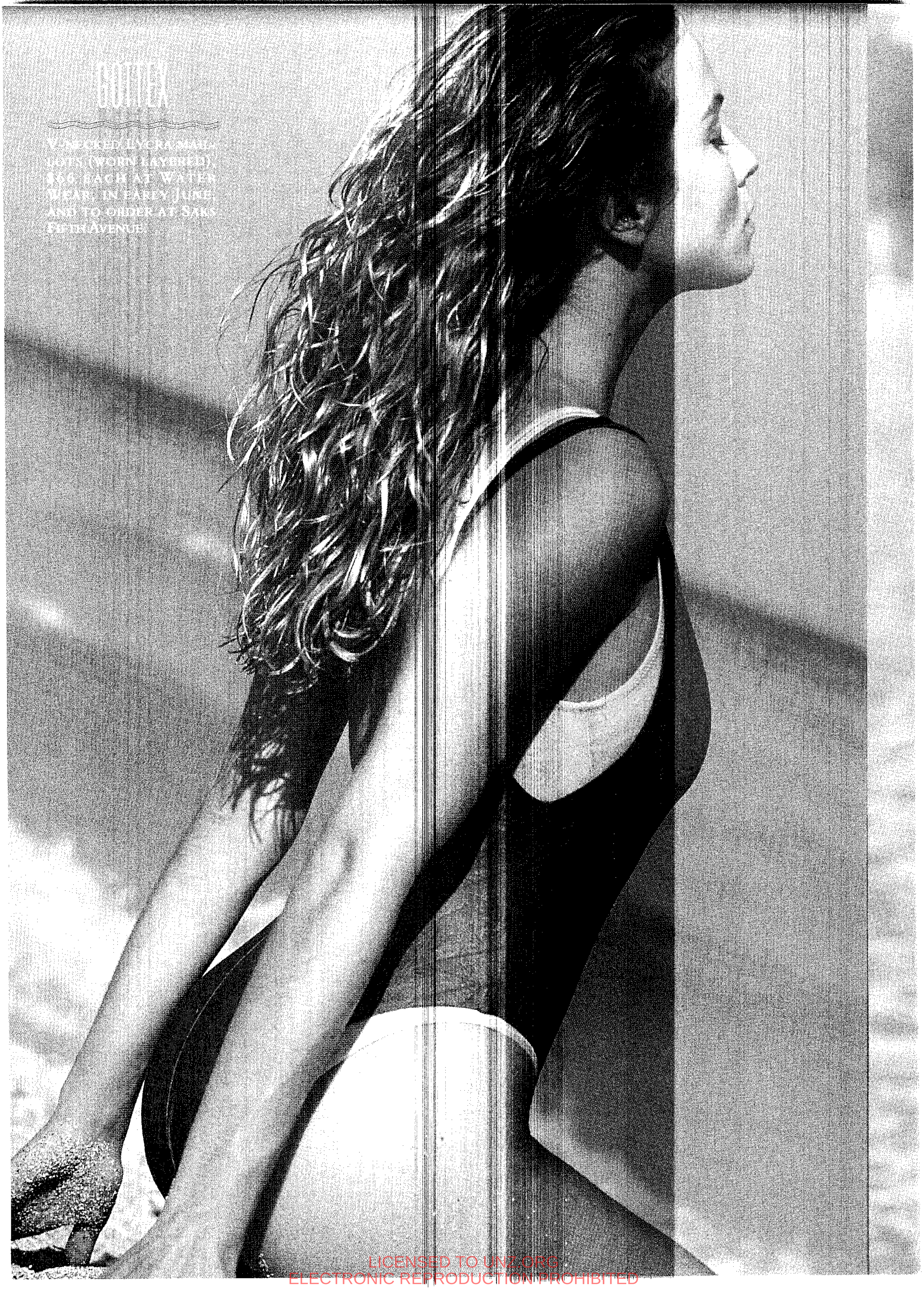
ANNE COLE

Polyester-cotton-and-Lycra zippered suit, $52 at Macy's; beach towel from Bloomingdale's.



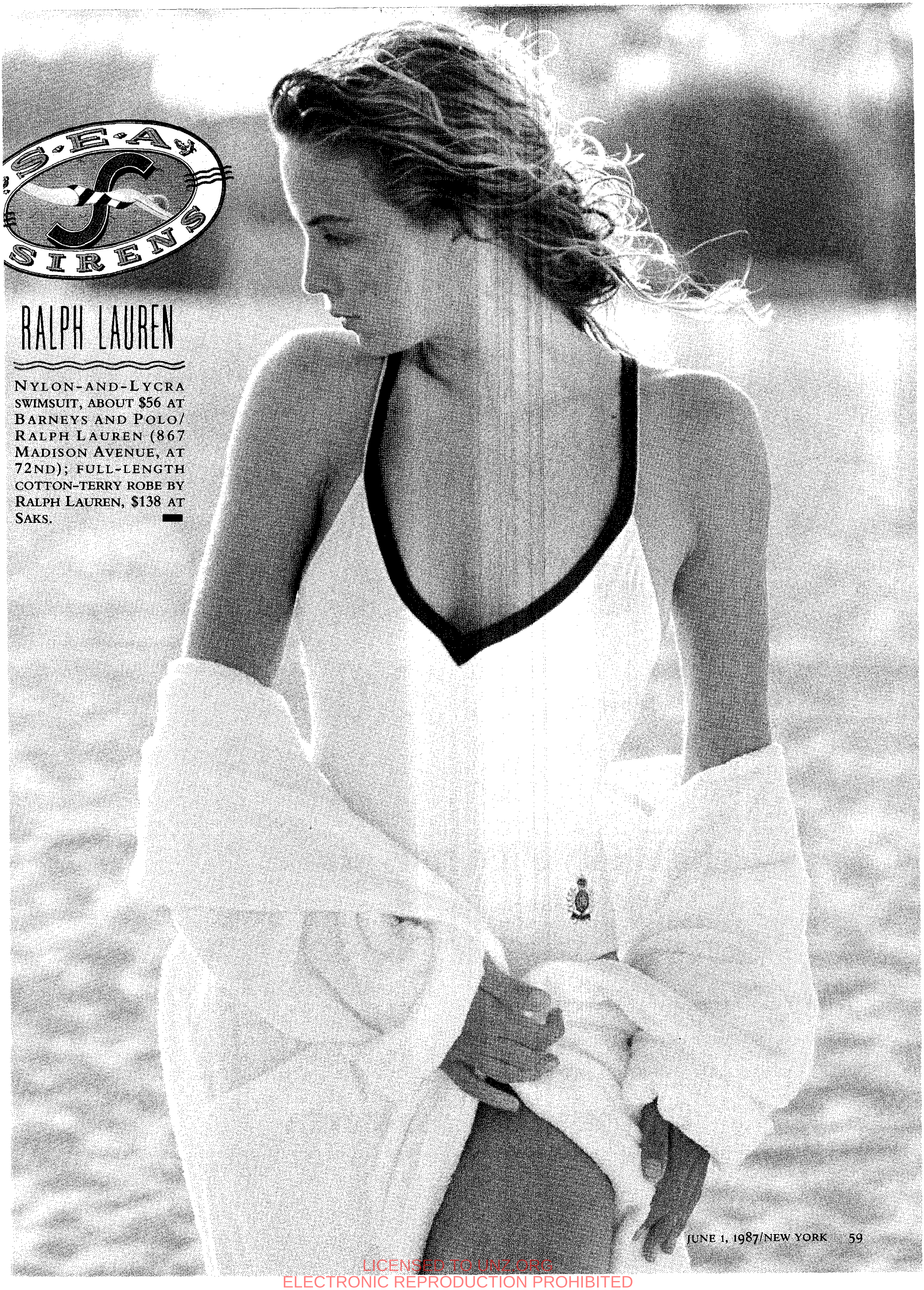
LIZA BRUCE

Nylon-and-Lycra suit, $89 at Bloomingdale's.



GOTTEX

V-necked Lycra maillots (worn layered), $66 each at Water Wear, in early June, and to order at Saks Fifth Avenue.



S·E·A SIRENS

RALPH LAUREN

Nylon-and-Lycra swimsuit, about $56 at Barneys and Polo/Ralph Lauren (867 Madison Avenue, at 72nd); full-length cotton-terry robe by Ralph Lauren, $138 at Saks.

Johann Ambrosius Bach

Johann Sebaſtian Bach

J. C. Bach

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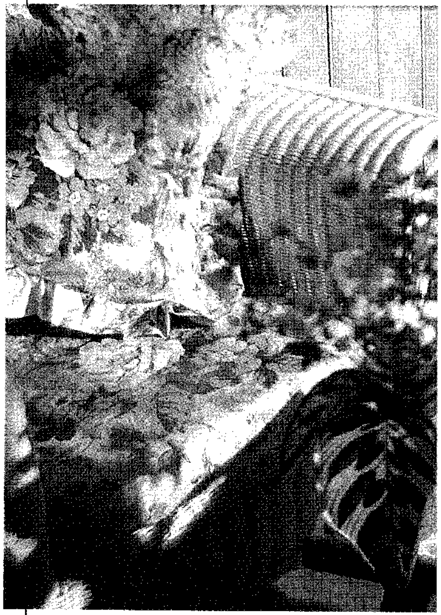
By Corky Pollan

Chintz Charming

The Victorian wicker chair you picked up dirt-cheap at the neighborhood flea market may be a beauty, but its cushion is most likely a disaster. To the rescue? Interior designer Eileen Quinn's "Wicker Snapper." Her floral cotton-chintz slipcovers fit over most standard wicker cushions, transforming torn and tattered eyesores into seats that even the "Prince of Chintz" might adore. (For chair cushions, $35.50; for settees, $49.50; matching pillowcase and pillow, $66; in aquamarine with pastel flowers and white with bright ones, too.)



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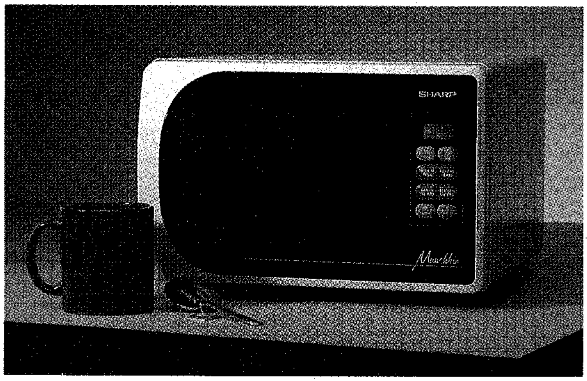
Show and Sell

Although the Museum of American Folk Art has closed until its new home is finished, the staff has kept busy mounting exhibitions and putting together this gala benefit auction. Among the folksy items offered are nineteenth-century painted side chairs, a carved and gilded eagle, and a painted pine cupboard. Among the fun things: dinner for four at Petrossian, a salmon-fishing cruise in Alaska. (There are over 200 items in all.) Tickets are from $150 (for a festive party and the auction) to $500 (for the post-auction dinner as well); the previews are free, and you can place a silent bid. Proceeds will help develop the museum's new building.

GALA BENEFIT AUCTION/*Christie's (Park Avenue at 59th)/ Tickets: Museum of American Folk Art (481-3080)/Previews, May 26 and 27; auction, May 27; call for times*

Summer Ease



Microwave cooks are an addicted lot, so for those who can't bear the thought of a summer without, Sharp has devised the Munchkin. Nine inches tall and just over thirteen inches wide, it weighs 22 pounds (and has a 0.3-cubic-foot interior), so it's tiny enough to cart out to a Hamptons rental. Fresh vegetables, fish, or take-out meals are ready in a flash, and its sunny exterior will brighten even rainy days ($169.95).

ZABAR'S/*2245 Broadway, at 80th Street/787-2000*

Photographs: top, Edward Addeo; left, Rita Maas (chair from Pamela Scurry's Wicker Garden); bottom, John Stuart.

Theater/John Simon

STOPPARD UNSTOPPERED

"...Dazzling as it may be, wit is rarely able to transcend itself, as it tries to in *Rosencrantz & Guildenstern Are Dead...*"

PLAY ON WORDS: *John Rubinstein, Stephen Lang, and John Wood.*

THE REVIVAL OF **Rosencrantz & Guildenstern Are Dead** (1967) at the Roundabout does disservice to more than just the play—to the author. Whatever play by Tom Stoppard I was seeing over the years, I always recalled this, his first and best: As long as this one was in his past, there was no telling what might be in his future. Perhaps even something that might combine the unremitting cleverness of his firstling with the budding humanity that peeped through most conspicuously in *The Real Thing.* Witnessing *R.&G.* again, in a version abridged by the author himself, I was forced to question the very foundation of my belief.

As you will remember, *R.&G.* is, in effect, *Hamlet* turned inside out like a glove: the story of those subaltern characters, Rosencrantz and Guildenstern, summoned by higher powers—perhaps destiny itself—to Elsinore, there to play a minor role in a mighty drama they cannot quite comprehend but that, as they come to realize, requires their death. A death, by the way, they end up refusing to evade. It is, then, a tragicomic meditation on Shakespeare's epitaph for R.&G.: " 'Tis dangerous when the baser nature comes/ Between the pass and fell incensed points/ Of mighty opposites." This becomes a parable of how ciphers everywhere are obliged to play out of their league, and scarcely know what hit them before—as the title of the piece spells out—they are dead.

Most ingeniously, Stoppard interweaves some strands of *Hamlet* with the fabric of the last days of R.&G. as, on the road to Elsinore, they meet up with the players headed that way, as they get briefly involved with Claudius and Hamlet and the rest (in these short scenes, the play uses Shakespeare's words) and are again left to their own devices until, on the ship to England, they discover and espouse their doom. What in *Hamlet* is offstage—and in life, backstage—becomes, with the exceptions noted, onstage in Stoppard's play; as the text reminds us, every exit is an entrance somewhere else. Yet the fact that a glove may be reversible does not mean it is as good when reversed. Having caught *R.&G.* during its first London run, Joe Orton noted in his diary, "A wonderful idea. I'd give anything to have such an original idea. Unfortunately the only drama in the play is by Shakespeare."

That may be an overstatement. But it is true that not much does happen to these fellow students of Hamlet's, R.&G.: Bright, amusing, and purblind, they are the idiot savants of life. Mostly, they play games—often verbal ones; or they try, again as a sort of game, to puzzle out what is going on as they wait and wait for something to happen to them. The sources of *R.&G.*, as the author has stated, are *Waiting for Godot* and "Prufrock"; but lacking the poetry of either Eliot or Beckett, Stoppard relies on his wit, verbal and situational. Yet dazzling as it may be, wit is rarely able to transcend itself, as it tries to here. Orton again: "The third act is the modern author's invention... and it isn't good enough. In fact it isn't there." The play is hoist with its own Stoppard.

If the dialogue now seems considerably less clever, the fault is in good part the production's. Robert Carsen has directed rather monochromatically, without sufficient changes of intensity. A major mistake is Peter David Gould's set, which looks like a subway rest room in negative exposure; Andrew B. Marlay's costumes, especially the one for Hamlet, are barely better. It is incumbent, moreover, to have a strong Hamlet and Claudius; despite their small roles here, they are the mighty opposites that skewer R.&G. As played by David Purdham and Stephen Newman, they're as noticeable, and as welcome, as holes in a pair of hose.

Of the major characters, only Stephen Lang as Rosencrantz fully satisfies. Chubby and rather childish, he is the sort of academic who uses books as building blocks and the university as a playpen. As Guildenstern (whom John Wood acted so well on Broadway), John Rubinstein runs into the same problem as the play as a whole does: how to make boredom not boring on stage. The play solves this with wit, of which Rubinstein exhibits very little. John Wood now plays the ominous Player, the manager of the traveling troupe, who represents fate, or the artist as the mouthpiece of fate. Now, fate can be very quirky, but still rather less so than Mr. Wood has become. Always a mannered actor, he has turned into an ill-mannered one who can make a mere intense look seem like a twitch. He does not move so much as jerk, speak so much as vibrate; he is almost the two John Woods in the unfocused vision of a drunk. There is no denying, though, his

Photograph by Martha Swope.

intense theatricality, which only needs curbing. As it is, he is as excessive as the sunglasses, cigarette, and newspaper Hamlet sports in his last scene.

“LIFE IS TREACHEROUS. LIFE CAN SCREW you in a million ways,” says a character in Murray Schisgal’s new play, **Road Show.** After sitting through *Road Show,* I am ready for the 999,999 others: There is no way they can match this one.

Road Show begins with Andrew and Bianca Broude, married fourteen years and parents of three children, “driving across the entire United States of America in a car.” This line will be repeated some three or four times, but, in this intermissionless 80-minute play, that is nothing. They stop by the road in an Indiana town named Pennsylvania to put in a call to L.A., where his agent is negotiating a major TV contract for Andrew. The result is still uncertain. Andrew declares he won’t budge westward from this pay phone until he’s called back with an affirmative answer. In that case, why did the Broudes leave home? And why did I?

The spouses reminisce querulously about their early days together. Endlessly they rehash the platitudes they uttered, prefacing or concluding each with “I said” or “you said.” This makes one wonder which is worse: two bores with total recall or one playwright with echolalia? Understandably, Andrew develops a headache and hurries to a drugstore for an aspirin. Robert, the druggist, informs him that, owing to contamination by cyanide discovered in three states (of the Union, that is), all analgesics are banned from sale. Instead, Robert does some laying on of hands, a dreadful dance in tap shoes, and a few magic tricks in a wizard’s hat. Less understandably, this cures the headache.

As Robert obstreperously boasts of having known nothing but happiness, his beloved wife, Evelyn, bursts in to announce that his beloved father is hospitalized with a heart attack. Evelyn and Andrew were college sweethearts, parted since then; they now gaze at each other wordlessly for minutes, which drives Bianca crazy. Then she drives Robert to the hospital, a storm having come up and no taxis anywhere. Father is dead, Robert gets drunk, and he and Bianca sit on a park bench, grieving—until he takes out a Chaplin mask from under his coat and does a funny dance for her. They happily intertwine their legs on the bench. Are you crying uncle already? And I haven’t even told you about the slide show of her daughter that Evelyn projects for Andrew, warbling “*Isn’t* she?” after each slide. Or about the song and dance the two couples break into. Or about how 80 minutes can seem like eternity. Why the worthy Circle Rep would mount such trash beats me. ▬

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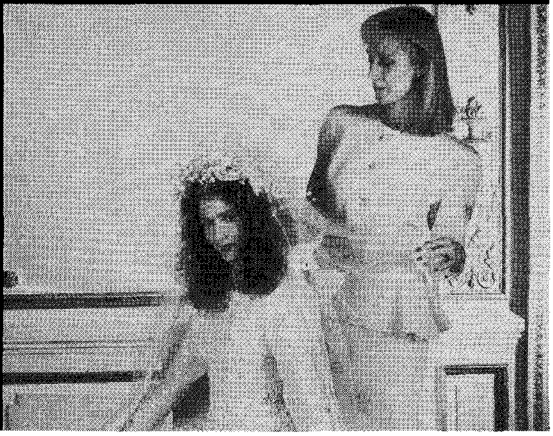

Dance/Tobi Tobias

ONE FOR MY MASTER

> "...Peter Martins's *Les Gentilhommes* effectively displays the purity and force of the young City Ballet dancers' training..."

PETER MARTINS HAS DEDICATED HIS latest work for the **New York City Ballet** to Stanley Williams, the distinguished teacher who, like Martins, immigrated to the United States from Denmark in order to work under Balanchine. When Martins was a gifted but recalcitrant young teenager in the school of the Royal Danish Ballet, it was Williams who awakened his serious interest in dance. Today, as co–ballet master in chief of the City Ballet, Martins relies on the instruction Williams has been giving at the School of American Ballet for nearly a quarter century to provide a steady stream of superbly trained dancers for the company. *Les Gentilhommes,* to concerti by Handel, is essentially about schooling.

Appropriately, since Williams specializes in teaching men, this is a ballet just for men, nine of them, nearly all young and exceptionally promising. The piece borrows its structure from the dance class and throughout, though never literal about it, refers to classroom conventions. In the opening passage, the men are placed in staggered rows, facing the audience straight on as if examining their images in a studio mirror. With the diminutive virtuoso Gen Horiuchi in the lead, they go through their initial paces in the demonstrate-and-copy manner by which dance has traditionally been passed from one generation to the next. Then, performing in clusters of three, they illustrate the methodical sequence of studio work: adagio, *petit allégro,* building finally to huge, space-eating steps. Another group passage, and the ballet finishes with a solo for Horiuchi that has the sober, collected feeling of the *révérence,* the bow to the teacher with which every lesson ends.

Although the choreography is overly symmetrical and somewhat dry—all of its inventions are intelligent, but not a single one surprises—it effectively displays the purity and force of the young men's training. Each dancer retains his individuality, body and soul, but the group is uniform in the boldness of its attack, in the clarity of its execution, in the sensitivity of its musical impulse, and in its commitment of self to the service of dancing. Both the choreography and Alain Vaës's costumes—white tights topped by full-sleeved shirts ruffled at the wrists and throat—evoke the ancestors of these daring, elegant dancers, the fencers and cavaliers of the sixteenth and seventeenth centuries. At times the ballet even looks as if it might have been inspired by the exercises set out in manuals for such gentlemen.

GENTLEMEN OF THE DANCE: *City Ballet's Boal, Merlo, Edwards.*

Photograph by Steven Caras.

Les Gentilhommes has a specifically Danish antecedent in August Bournonville's 1849 *Konservatoriet* (*The Conservatory*). As a youth, the great Romantic choreographer polished his technique in Paris under the celebrated ballet master Vestris. Some 25 years later, he produced a ballet whose classroom scene, a repertory standard to this day, evoked and paid homage to that training. In following Bournonville's example, Martins reaffirms the idea that the academy provides the classical dance tradition with its continuity, and suggests that the inspired instructor is, in Bournonville's words, "a link in the chain of beauty." This is just the sort of tribute that Williams, an exceedingly shy, modest man, might be able to accept.

THE OBSESSIVE, EVEN-TONED REPETITION in **Lucinda Childs**'s work can act as a hypnotic enticement or a deterrent, depending on one's taste, one's temperament, even one's mood at the moment of watching. At worst, the mind glazes over or cries out protestingly, Isn't there anything more? In Childs's newest dance, *Calyx,* recently seen at the Joyce, the choreographer's doggedness actually rebuffs the viewer's involvement.

The work, whose title refers to the leaflike green cup that cradles a blossom, has an imposing overhead sculptural set by Tadashi Kawamata in which a cone-shaped grid pierces a roughly crosshatched flat piece. Harry de Wit's score for an eerie assemblage of percussion instruments is harsh and compelling. The dancers' somber unitards, the low, moss-colored light—everything conspires to suggest inexorable forces of nature, perhaps the underground upheavals associated with rites of spring. Childs goes so far as to let the light pouring through the cone and tracing ominous shadows on the floor create a sacred circle that the choreography respects. Yet—fearful, perhaps, of getting mired in an outdated form of expressionism—she refuses to let the dance expand in variety or intensity.

As usual, she limits her vocabulary to a handful of ballet-derived steps, which the dancers repeatedly stamp into the ground, like messages drummed into deaf ears. The piece looks static as a result, although a certain amount of locomotion is involved—Childs exercising another one of her favorite measures, augmenting and reducing the numbers of figures on stage while treating them as anonymous units. There's never any rise or fall in the temperature of the dance; energy is dispensed at a steady, depressed level. The piece seems to go on and on about its reiterative business without ever

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cracking open to yield up its meaning.

In an earlier work, "Dance #1" from the evening-length 1979 production *Dance,* to music by Philip Glass, single-mindedness serves Childs brilliantly. The piece looks like an imaginary portrait of the stars in their courses. Its basic motif sends widely spaced pairs of dancers skimming laterally across an unencumbered stage. Dressed in the simplest jerseys and trousers of gleaming white, they flash into view, disappear in an instant, then reappear, the momentary emptiness and stillness of the space setting off the miracle of their presence. The dance is nothing more than a myriad of small variations on this theme, some so subtle as to be nearly imperceptible.

The brisk, light legs working under the serene torso and arms, coupled with continual swift, effortless changes of direction, transform the dancers into elements of nature less vulnerable and more enduring than mere human life. At the same time, the flawless execution of the innumerable, closely related patterns by the unflagging, sweat-drenched performers raises issues of memory and endurance that call to mind human capacity at its highest. The overall effect of the dance is celestial. It's a continuum of energy and light, as well as a metaphor for the purity of a dancer's joy in motion.

ARMS ARE THE IMPORTANT THING FOR **Susan Rethorst,** who just showed *What She Knew* at the Kitchen. They take the lead in her choreography, making gentle, fluid gestures that seem to lie halfway between abstract dance and a language with messages to deliver. The rest of the body follows with easygoing, no-bones stuff. Such as it is, this material is handsomely delivered, especially by Vicky Shick, who is the personification of finesse. Still, it remains almost stupefyingly single-toned, ignoring the very factors that make dance compelling—shifts in pace, energy level, and inflection. Instead of engaging herself in these basic choreographic concerns, Rethorst has attempted to make her work more theatrical—that is, more watchable—by adding a little incidental music, which enhances things immeasurably, and a cloying, wise-child narration that should have been stifled at first utterance. "We're sitting here waiting, waiting to see dancing," Ann Carlson intones fruitily. "Am I in your way?"

Though she surrounds herself with fine dancers, Rethorst herself is a puzzling performer. One senses a strong ego overlaid with an aversion to exposure. She avoids direct eye contact with her audience, and even the fluid moves of her body are restrained by a certain diffidence. Does she think a frank appeal to the public would be so vulgar that it would destroy her integrity? ▬

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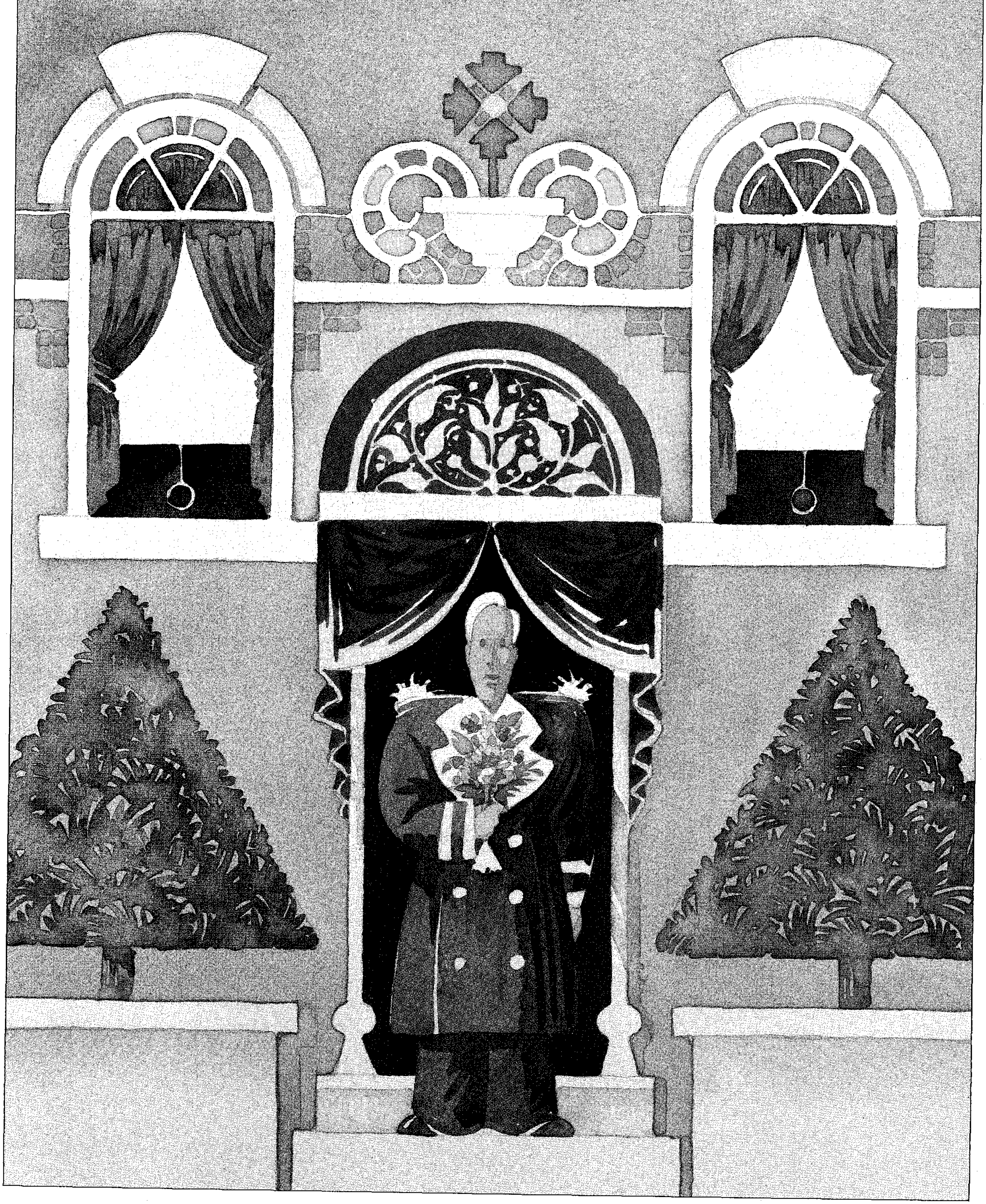

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DEVELOPMENTS

By Peter Carlsen

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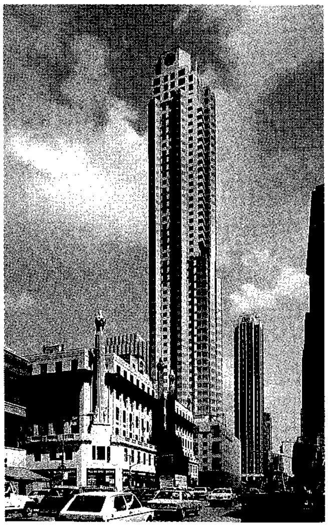
MANHATTAN DISCOVERS COLUMBUS

The Columbus Circle area may soon be an example of the harmony possible between residential and commercial construction. New projects One Central Park Place and Columbus Center will be giant mixed-use developments, with ample space for offices and apartments in uniquely designed structures combining low-rise bases and soaring apartment towers. Columbus Center, designed by architect Moshe Safdie, will include multistoried gardens and a glass-roofed public atrium. Across the Circle from Central Park, One Central Park Place will offer apartments with glass observatories providing a 180-degree view of the area. Skidmore, Owings & Merrill has submitted plans to turn the traffic circle itself into something almost Parisian in its elegance, with double rows of trees and an enhanced setting for the fountain. An Italian-American civic organization has promised $275,000 to get the Columbus Monument in good shape for the 500th anniversary of the explorer's landing. Even the subway station beneath the Circle is going to get a face-lift of its own, with restoration planned for a portion of the original mosaic tiles.



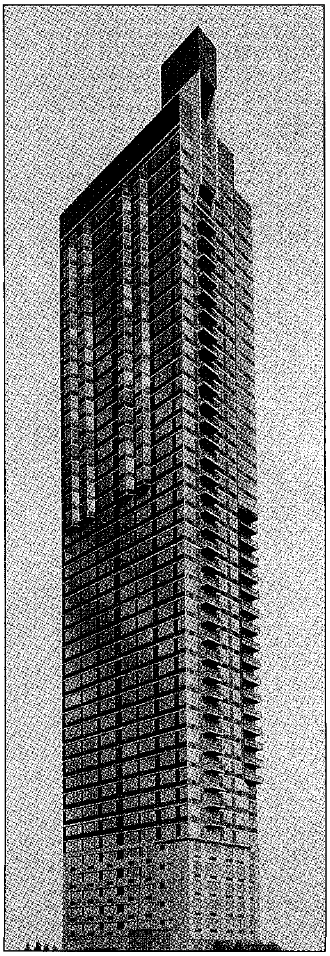
One Central Park Place

SYLVIA THREADS AMONG THE GOLD

She's a breath of fresh air at the City Planning Commission. Chairwoman Sylvia Deutsch doesn't mince words. On the phasing out of the 421A tax abatement, and whether it means less housing for the city, she says, "I'm still getting a reading. The number of new units might fall, but you could argue that this is more likely the effect of Washington's tax reform, rather than anything we've done." To Deutsch, the hot news is inclusionary housing, the program that will give incentives to builders in return for a lower-income housing component on or near their development. "I'm not sure our first priority was just to produce more housing. Equally important is the preservation of the socioeconomic heterogeneity of traditional New York neighborhoods, that mix which makes the city vital." And the future? Deutsch is "looking very carefully" at the projects announced or planned for the West Side near 34th Street. She agrees that dramatic changes are coming to the area—and promises that the city is seriously reviewing the zoning changes that would be required to allow major construction to go ahead. "What I think we need," she says, "is a new name for the area." Anyone have a suggestion?

CRYSTAL CLEAR

Is it just a coincidence that Yorkville's most crystalline building is named The Waterford? Ask developer Bobby Gladstone, of Madison Equities. His company built The Galleria, when no one was sure a market even existed for top-of-the-line condominiums in Manhattan. Today, Gladstone is enthusiastic about the design made possible by the all-glass construction of the tower. "The average one-bedroom, for example, in most buildings, features exactly the same view from the living room window as from the bedroom. At The Waterford, all but 16 of the more than 200 units are built on a corner, so you have two exposures." But to Gladstone, the small touches count as much as the big features. "Wired-in stereo outlets, Poggenpohl kitchens—it's all part of a building that stands out." Which The Waterford does in any case. At 48 stories, it is the highest in its neighborhood. And Gladstone is convinced the public will take to this dramatic glass structure. Prior to opening, there was a 500-name priority list for the building's 232 condominiums.

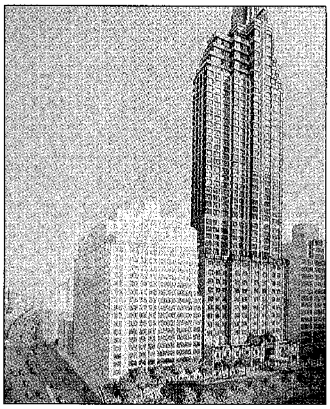


The Waterford

DEVELOPMENTS

EAST SIDE STORY

On 72nd between York and the East River, a burst of new construction is turning a dead-end street into a smart cul-de-sac. It's spearheaded by such heavy hitters as William Zeckendorf, who, together with The Hospital for Special Surgery and K. G. Land, is constructing The Belaire, a 45-story tower that will extend the width of the block and feature entrances on both 71st and 72nd streets. The southern entrance will service 14 floors of medical-center staff housing, while the uptown entrance will lead to 31 floors of luxury apartments. Developer Sheldon Solow is also at work here. His 49-floor Davis, Brody–designed rental project at 525 East 72nd is already well on its way to completion. And Sotheby's at the corner of 72nd and York is adding a Michael Graves condominium tower above its existing salesroom.



The Belaire

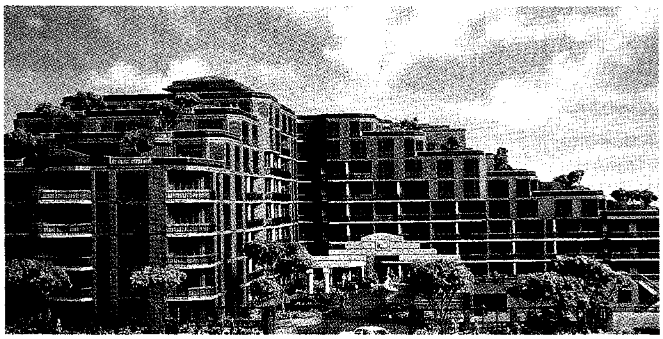
GANSEVOORT GENTRIFIES

Ever on the hunt for new neighborhoods to gentrify, savvy real-estate types are penciling in Gansevoort on their maps. Just south of 14th Street, near the Hudson River, this area is a curious mix of quiet, townhouse-lined streets and bustling meat-packing, -storage, and -wholesale operations. It also contains some of the few remaining developable lots in the West Village. And builders are already at work creating luxurious new properties, rehabilitating spacious warehouses, and converting historic brick row houses. The Gansevoort, a rehab at 321 West 13th Street, offers loft condominiums with high ceilings. The interiors of the two townhouses that make up 77 Horatio have been reconfigured into twelve residential units, some with wood-burning fireplaces. A completely new residential building, 366 West 11th St. offers fourteen-story views of the whole buzzing neighborhood.

The Gansevoort

WESTCHESTER LIVING

There is life beyond Manhattan, and to an increasing number of people, it's in Westchester. According to Hal Henenson, of The Marketing Directors, Inc., the new influx of condominium seekers is composed of ever-restless young professionals, empty nesters looking for a more convenient lifestyle without sacrificing exurban amenities, and some singles who prefer tennis or walking the dog to a boom-boom nightlife. The area boasts rolling, hilly country and six highways into the city. A number of new projects have been carefully tailored to this market. Henenson singles out St. Andrews as being one of the magnets. Clustered around a golf course, in groups of three and four, the attached townhouses were designed by Robert A. M. Stern in a style that is a contemporary adaptation of nineteenth-century architecture. Henenson also enthuses over Half Moon Bay, at Croton-on-Hudson, whose 200 units have their own esplanade on the river. A health club and restaurant are on the list of amenities. In Purchase, post-modernism is the theme at The Crossings at Blind Brook, which features common grounds under a homeowner's association. In White Plains, Cobblefield's upscale housing complements that city's current commercial real-estate boom. The Classic, a ten-story, L-shaped pyramid an easy walk from the Hartsdale station, fronts a golf course, while Greencroft, in New Rochelle, offers superb views of Long Island Sound and boasts a golf course. Boulder Ridge, in Scarsdale, has four tennis courts, with beautiful settings and landscaping. Clearly, Westchester is now a good deal more than split-level country.



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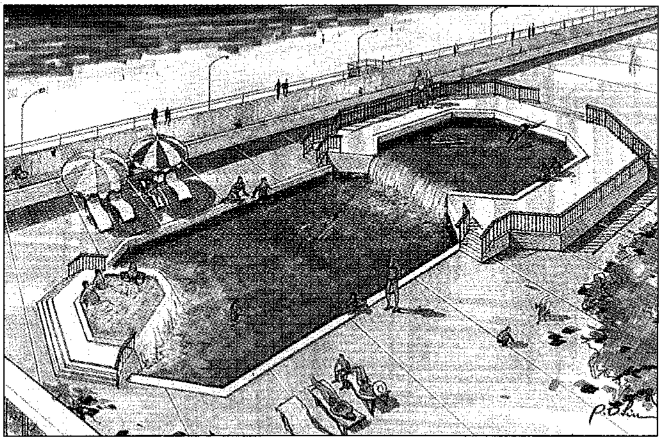

Sea Pointe Towers

ON THE BEACH

Less than an hour from midtown, four new residential projects are revitalizing the seaside community of Long Beach. At the eastern end of the five-mile stretch of white sand, construction has begun on what is possibly the most ambitious development here to date. Sea Pointe Towers, a 432-unit condop, not only combines the amenities and sophistication of Manhattan's new luxury high rises with the best in ocean-front living, it also combines the lower purchase price of a co-op with the flexible by-laws of a condominium—so, for instance, no board is looking over your shoulder and overseeing every move. Each unit features a terrace, whirlpool, and washer and dryer. On the expansive deck that unites the towers, two octagon-shaped swimming pools and a hot tub are just steps away from the town's two-mile-long boardwalk. Sea Pointe Towers's neighbors include Beachwalk Landing, The Breakers, and Ocean Walk, all condominiums.

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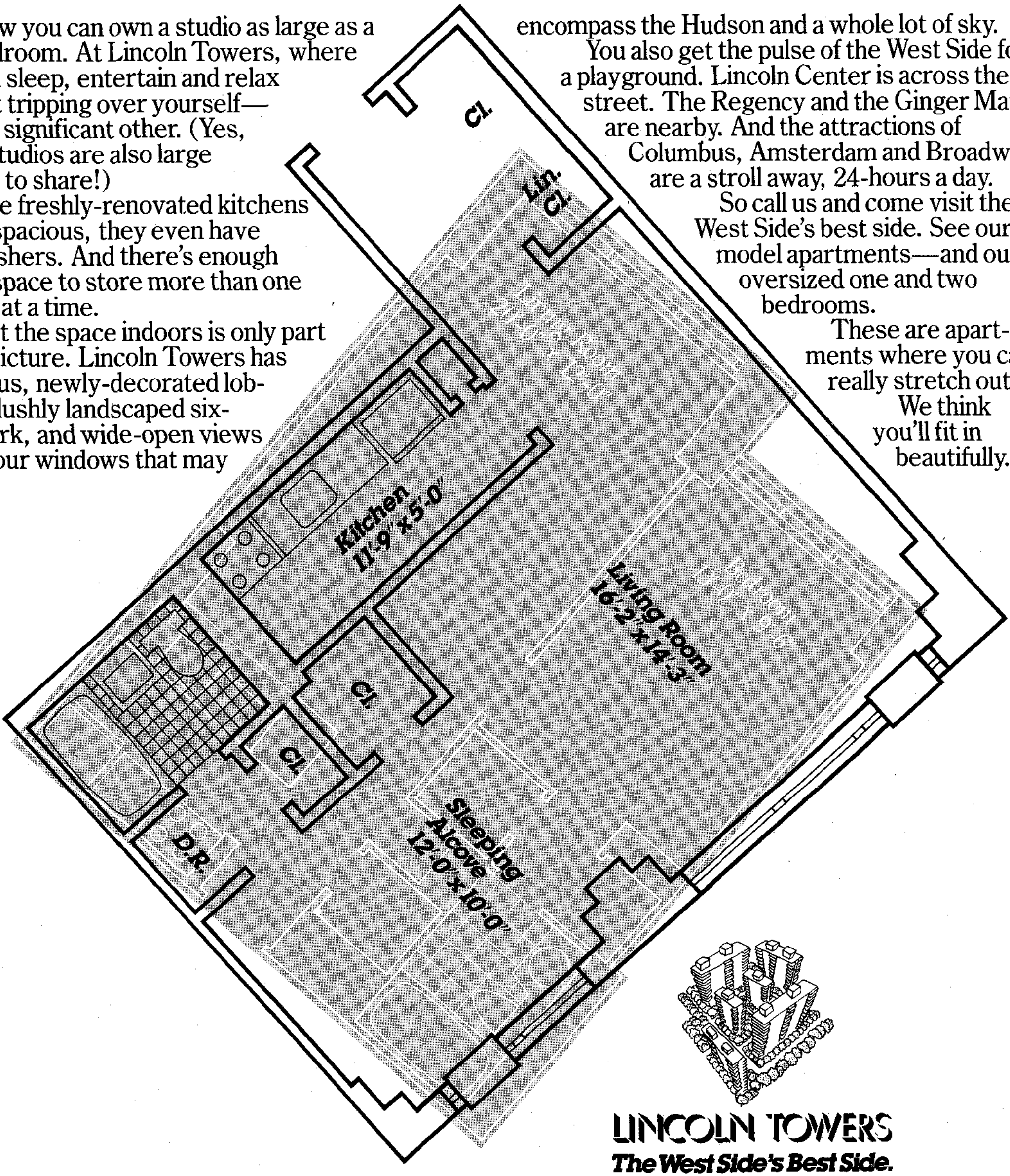

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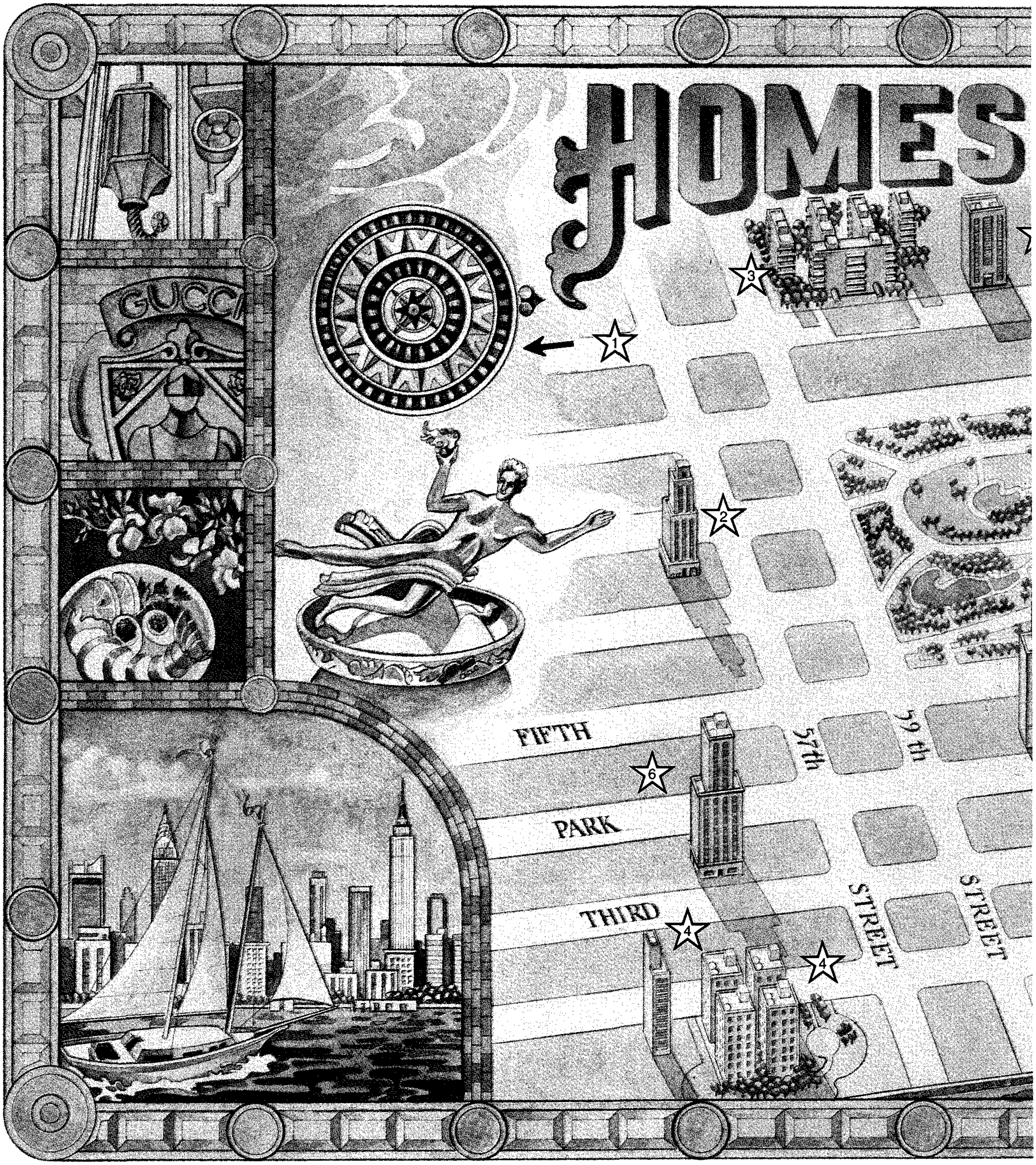

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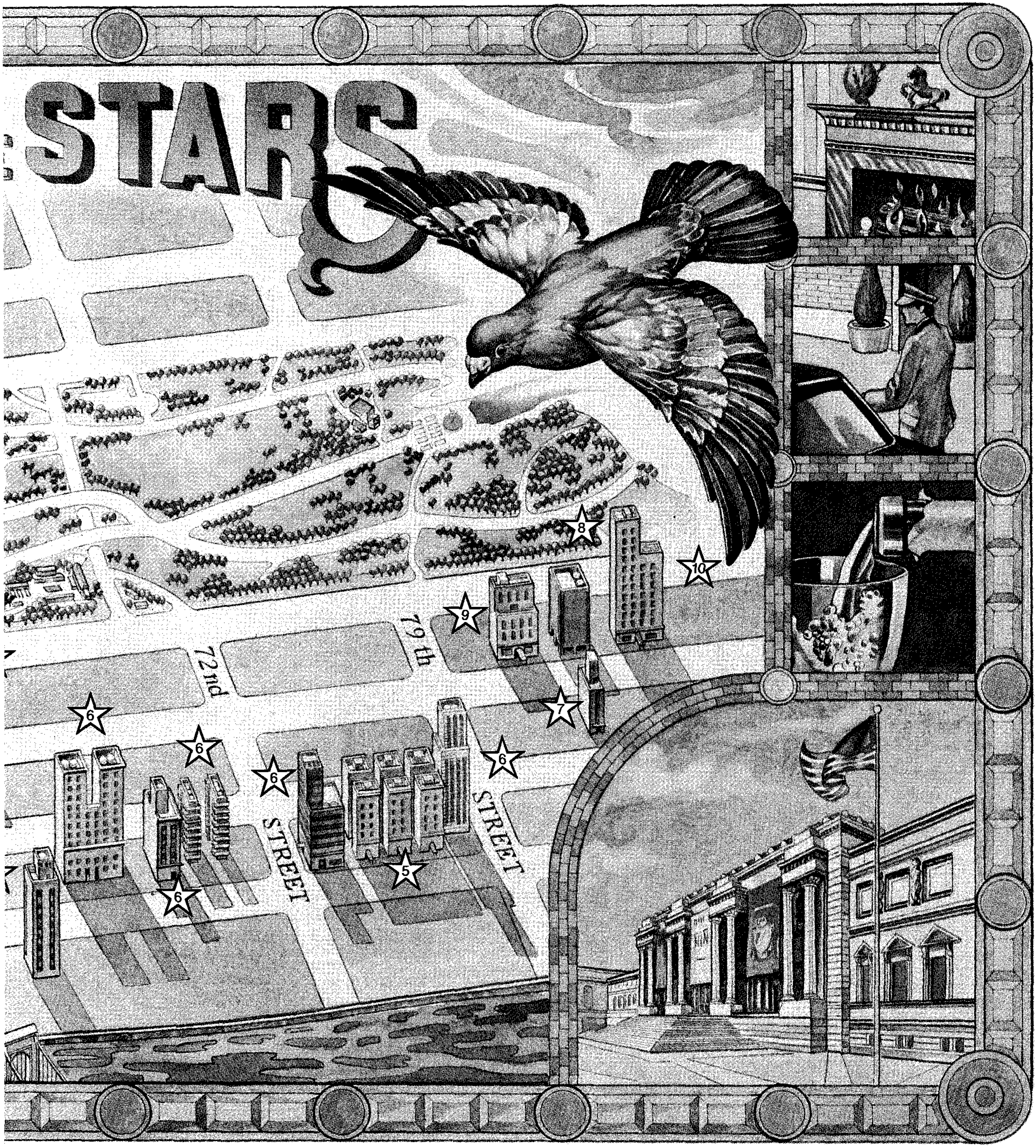

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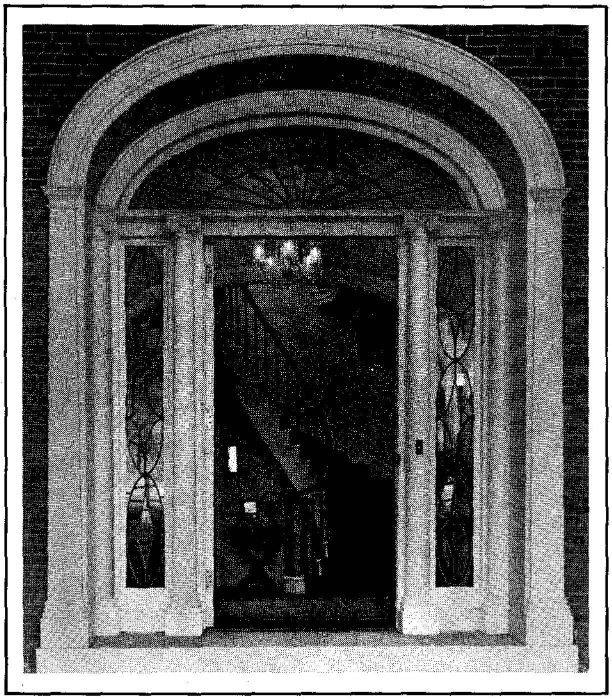

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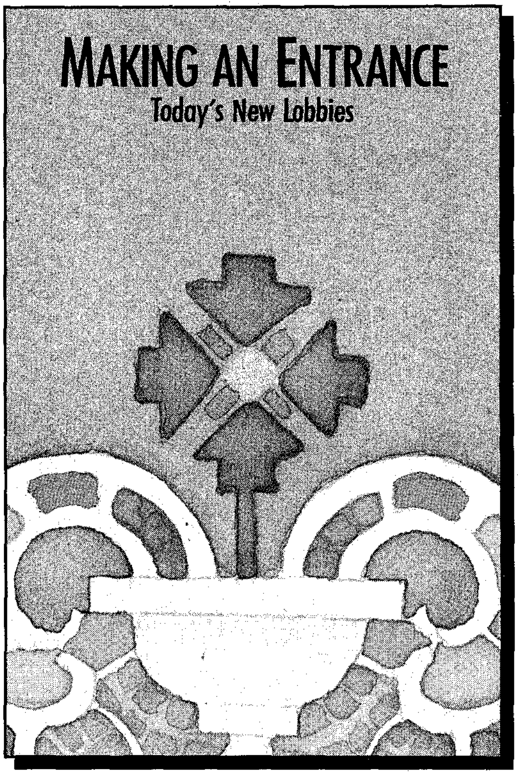
Today's New Lobbies



By
Larry Estridge

DEVELOPERS ARE BUILDING INCREASINGLY OPULENT LOBBIES, WITH MORE EXPENSIVE MATERIALS AND MORE DRAMATIC DESIGN. EACH IS TRYING TO DO SOMETHING A LITTLE DIFFERENT TO ADD LUSTER, DISTINCTION, PANACHE. CREATING A RESIDENTIAL LOBBY IS A CHALLENGING JOB FOR MOST DESIGNERS. EVERY ELEMENT OF THE CRAFT COMES INTO PLAY: FORM, SPACE, TEXTURE, FURNISHINGS, DETAILS, AND LIGHTING.

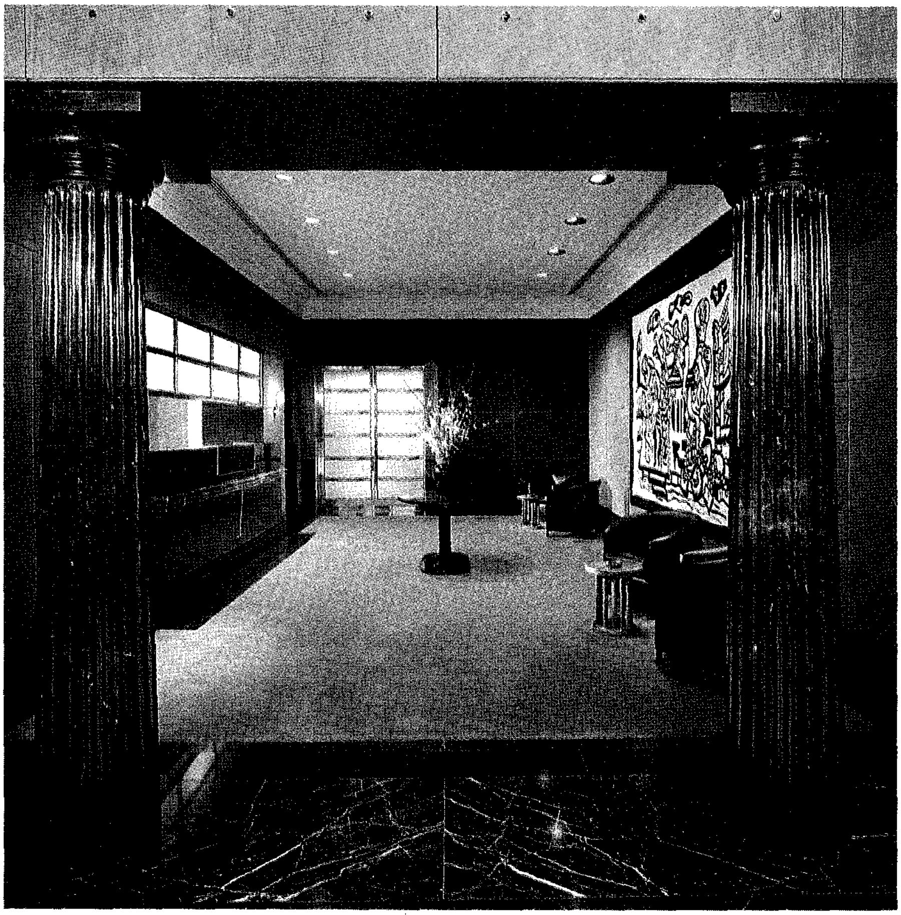
Lobbies and public spaces are receiving more attention than they have in decades. "A year ago, none of the new residential buildings had decent lobbies," says architect Ed Mills, of Voorsanger & Mills Associates, an architectural firm. "Now, with so many buildings on the market, lobbies are becoming important. And they are being used as selling tools."

With a mixture of bemusement and satisfaction, Mills adds, "It's interesting that people are coming to us to do better work. They're trying to make sales with good architecture."

The lobby has a variety of important functions. It is widely regarded as the emblem of a building and its showplace. Says real-estate expert James C. Stewart, "It is the first impression guests get of one's home." For Blanche Sprague, executive vice-president of The Trump Organization, "Entering a lobby is like entering a living room." To Robert Burnett, vice-president at M. J. Raynes Incorporated, "The lobby conveys the overall tone and level of luxury of the apartments within a building. Many people see this as a statement about what you have achieved in life."

It is also, in some ways, the concrete manifestation of a style of life and a system of manners. The doorman usually knows residents by name and is there to assist them. He greets visitors and directs or escorts them to the concierge desk, where they are admitted to the building's private areas.

The entrance to the lobby tends to be the tallest space, often two or more stories high. The space by the concierge is usually somewhat reduced in scale, but richly ornamented and detailed. The area by the elevators is reduced still further, to prepare one to enter the home.



Metropolitan Tower's 57th Street lobby features fluted marble columns and a Léger tapestry.

"The lobby is the barrier between you and the street," says interior designer Robert Bray. It is the building's center of communications and security. "As such," he adds, "it must balance the desire for luxury and a welcome homecoming with the need for security."

The key to the well-functioning lobby, as interior designer Terence Goldsack, president of Interior Space Presentation, Ltd., sees it, "is the ability to move people in and out of a building as pleasantly and efficiently as possible." And the interior decoration of most lobbies reflects this. For instance, usually only minimal seating is provided. Interior designer Mario Buatta is an advocate of lobbies that are "as austere and unfriendly as possible" to discourage lounging.

A lobby that is actually designed for residents to pause in is that of Morgan Court (211 Madison Avenue). Smaller than most new buildings, with only 40 units, the property was developed by Mark Perlbinder and its lobby created by interior designer John Saladino.

"We see the passage through the lobby as a psychological and physiological transition from the street," says developer Perlbinder. "The lobby is a transport that transfers you emotionally from the intensity of the outside to the home. It is a tactile environment, where nothing is slick or hard-edged and one can feel secure."

This lobby has the same cobbled floor as the courtyard, and the walls and the ceiling are the same brushed-and-veined stucco. In the rear of the lobby is a sitting area in a two-story-high greenhouse, filled with plants and small trees and framed in green-patinated steel. A reflecting pool and a narrow garden, which stretches east for nearly a block, complete it. Perlbinder likens the space to "taking a deep breath before entering one's home."

Adrienne Albert, president of The Marketing Directors, Inc., extends this idea even further. "We always view lobbies as entrances to buyers' homes. A lobby not only carries through the themes of a building, it expresses to visitors and owners what the life-style of the place is, what the status level is, and what the definition of the people who live there is. It is that part of the building that expresses their aspirations and their desires," she says.

Viewed in such a light, it is no wonder that developers are building increasingly opulent lobbies, with more expensive materials and more dramatic design. Forests in Africa, South America, and Asia are scoured for their exotic woods. Mountains and hillsides around the world are cut and quarried to provide a broad spectrum of marbles, granites, and other stones. And everyone is trying to do something a little different to add luster, distinction, panache.

For Metropolitan Tower's two residential lobbies, developer Harry Macklowe gave in-house architect William Derman a program, a palette, and two Fernand Léger tapestries, one for each lobby.

The 30-foot-high entry on the 57th Street side is covered with the same black-glass rectangles as the building's curtain wall. This space features a hanging, pendant-like glass-and-chrome light fixture, which is a reproduction of an early-twentieth-century piece by Adolf Loos. At the entrance to the more intimate part of this lobby stand two fluted black-Marquina-marble columns. They support an inlaid mahogany frieze and are flanked by fluted mahogany pilasters. Inside, a green carpet is inset in a black-granite floor, and panels of plum mohair cover the walls. The concierge desk is covered with pommée-mahogany veneer, chosen because its rippling grain picks up the movement in the tapestry.

According to Judith Stockman, when the Zeckendorfs, developers of One Central Park Place (Columbus Circle), contracted Judith Stockman and Associates to design the building's lobby, they asked for "old-world elegance, the feeling of a grand pre-war building, but with contemporary detail."

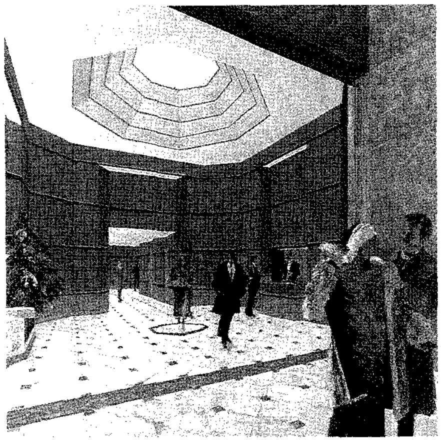
To achieve this, Stockman first "modified the footprint of the lobby, so that upon entering, one would have something strong to look at." Along the inside curve of the wall, which will be completely paneled in horizontal bands of anigre (a fine-grained softwood from Africa) veneer with stained-maple reveals, will be a spot-lit row of four fifteen-foot-high tapering columns of lathe-turned anigre with flared capitals. Stockman devised an elaborately patterned floor using three different marbles: Regal White; Verde Issore, jade-green; and Red Verona, subtly veined pale rose.

Most lobbies are devised with specific market positioning in mind. The America (300 East 85th Street) is an example of how the early involvement of a marketing firm can play an active role in a project's design. The original concept, of a building embodying "the lively art of living in New York," was conceived in conjunction with Gilbert Charles Beylen, Inc., a real-estate sales-and-marketing firm, to give the property a "unique presence" in the marketplace. Out of this theme came the idea to call the building The America and include a "gallery" of American art in its lobby. Project manager Carol Feliciano maintains that "no other lobby has focused so much on art."

The work selected, with the help of gallery owner and art consultant Fred Dorfman and interior designer Terence Goldsack, includes two limited-edition signed-and-numbered Warhol prints, a Keith Haring work on paper, a silk-screen-over-photograph print from Scavullo's new flower series, and several sculptures on American themes.

The Promenade, the Glick Organization building at 530 East 76th Street, is another new building whose lobby features artwork. The building's name comes from the promenade-like entrance gallery leading to the main lobby area. Developer Jeffrey Glick said that it was his desire to "look beyond the mainstream artists for new talent." He eventually commissioned three painters and two sculptors. Peter Reginato contributed the eleven-foot-by-six-foot painted-steel sculpture that highlights the collection.

Other buildings play on a variety of themes. L'Isola (157 East 32nd Street) is contemporary Italian. Along with burled-walnut paneling, its lobby features Venetian stucco work, a craft that has been handed down from father to son for hundreds of years in Italy but is seen only rarely in New York. The lobby's custom furnishings were designed by Mauro Furlan of Domus Italia, and its finishes and design elements contain references to styles ranging from Palladian—circa 1500—to turn-of-the-century Venice.



The octagon-shaped rotunda in CitySpire's lobby is specially lit to bring out design details.

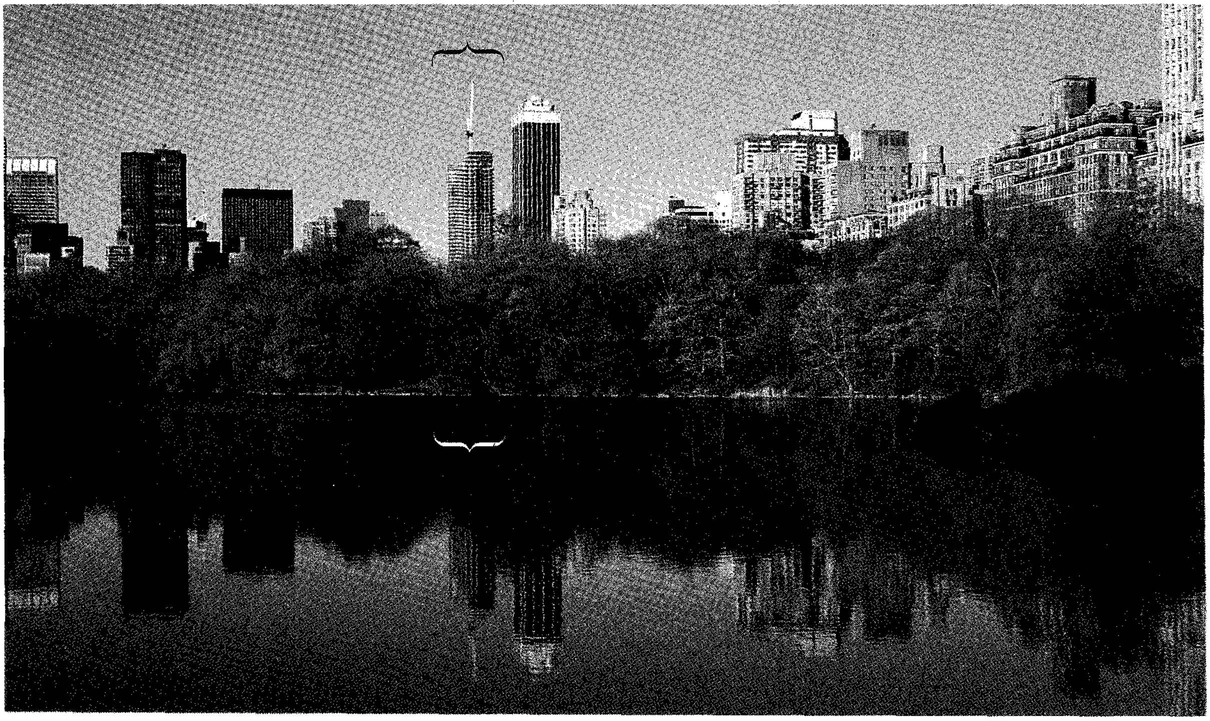
The lobby at Le Chambord (350 East 72nd Street) was designed by Robert Dirstein of Toronto and has a vaulted ceiling and a peach quarry-tile floor, in keeping with its French-country-design theme. The space also has an antique Aubusson tapestry, French furnishings, and classic moldings.

For the lobby of The Royale (188 East 64th Street), architect Ed Mills tried to conjure a turn-of-the-century-Paris style. To give the room "a certain grandeur and scale," Mills placed horizontal bands of mahogany with triangular teak insets on the walls. Just below the ceiling, Mills mounted a band of etched mirrors, framed by plaster columns, in order to blur the boundaries between the walls and the ceiling. The teal-blue carpet with turquoise pyramid-shaped insets is surrounded by marble work of Rosa Levanto, a burgundy stone with green veining, and green Verde Issore. The eighteen-foot-high staircase that leads from the lobby to the entertainment areas is meant to evoke the eighteenth-century German-Baroque work of Balthazar Newmann.

The Princeton House (215 West 95th Street) lobby, designed by Gary Davis, features mahogany and other woods to give it a clubby, Ivy League feel.

Lobbies in new buildings all over town are inspired by Art Deco. These include The Manhattan (152 West 52nd Street), Christodora House (601–603 East 9th Street), Carriage House (510 East 80th Street), Evans Tower (171 East 84th Street), The Copley Condominium & Club (2000 Broadway), The Fitzgerald (201 West 74th Street), and The Bromley (225 West 83rd Street).

Zeckendorf Horizon Update: Central Park's most elegant neighbor tops the trees.



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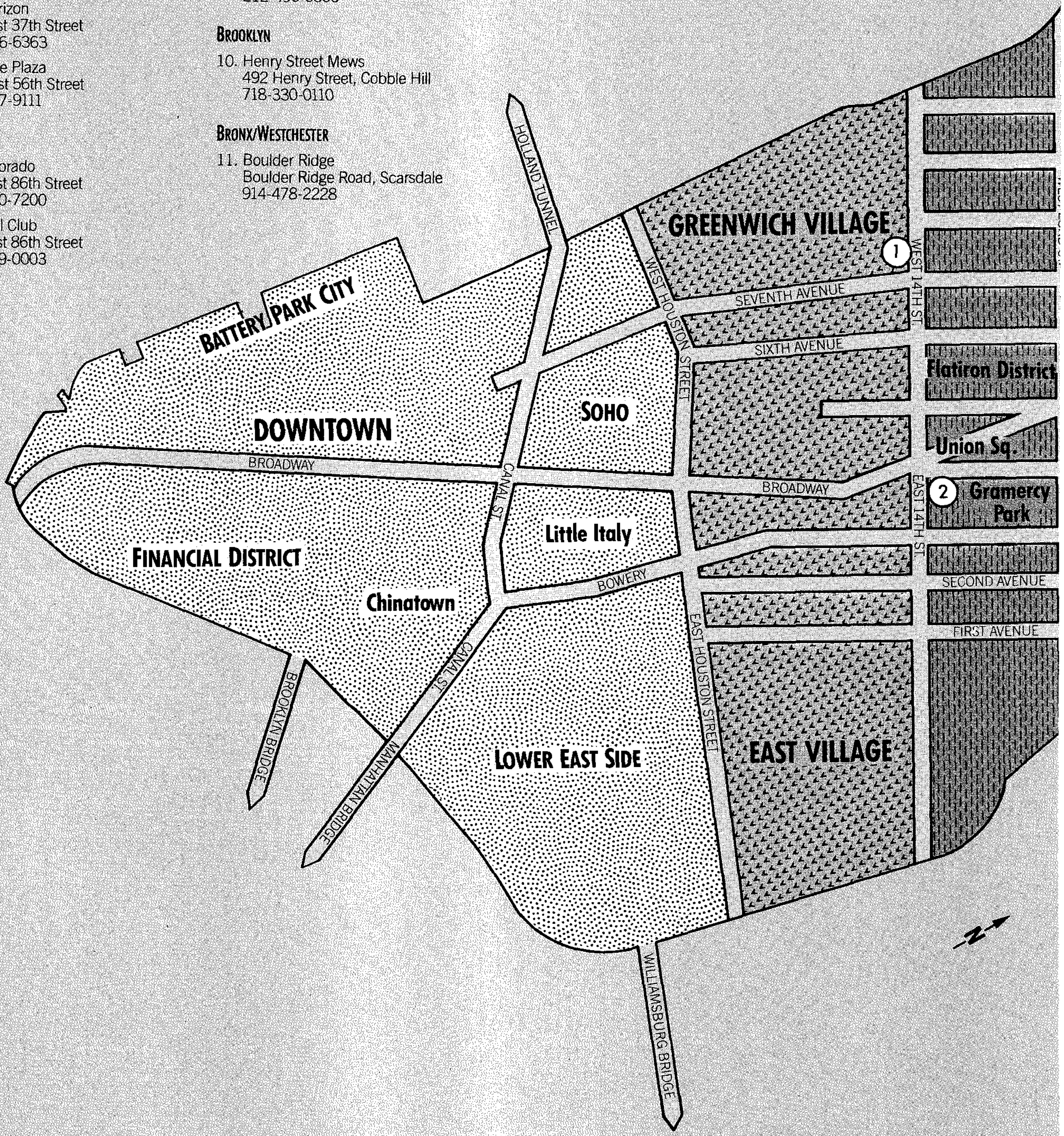
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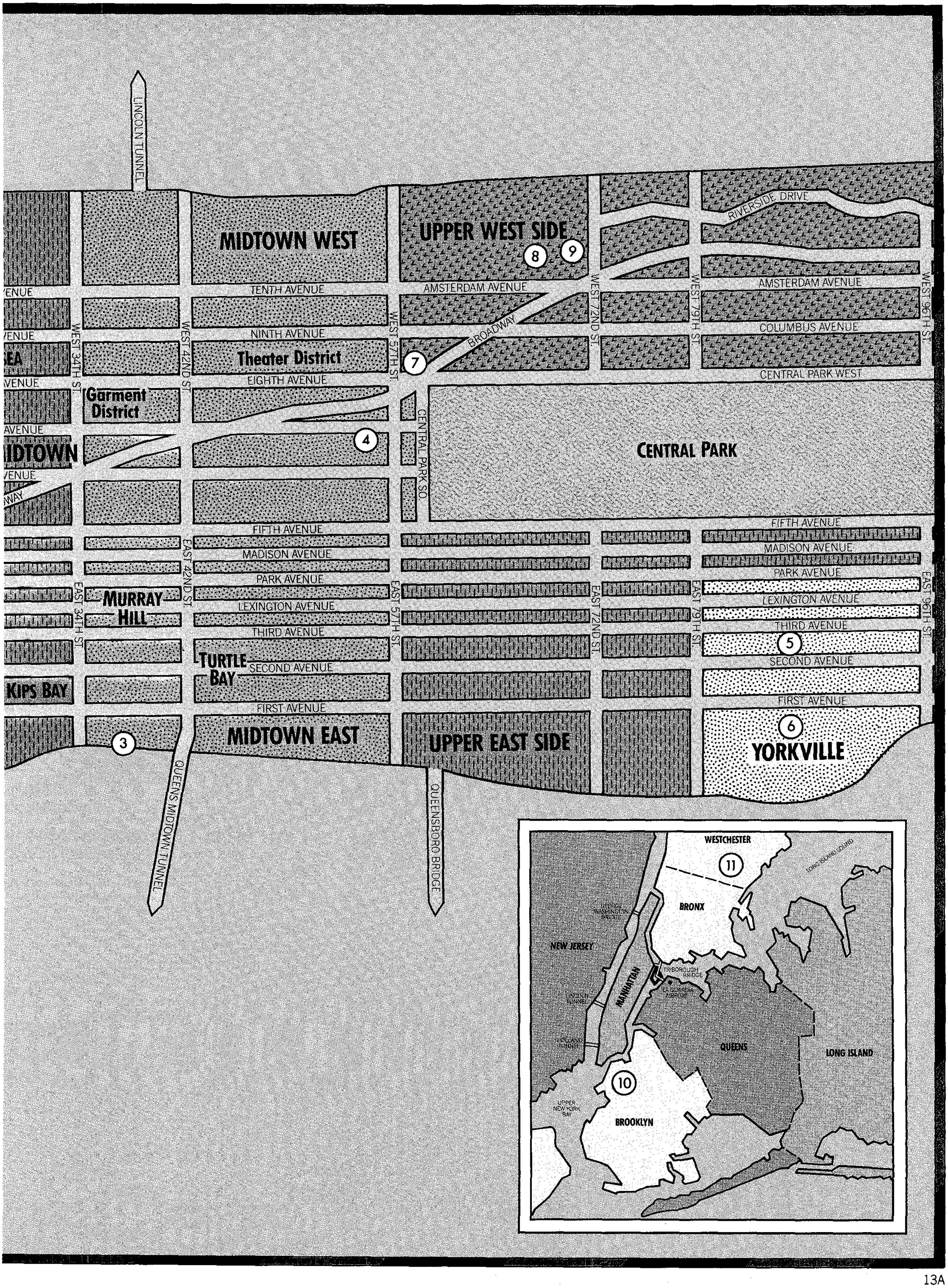
ADVERTISERS' GUIDE TO THE NEW REAL ESTATE

SUMMER 1987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WEST 79TH ST.
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THIRD AVENUE
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TURTLE BAY
SECOND AVENUE
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MIDTOWN EAST
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BROOKLYN

Two recent buildings that have taken as their models the apartment buildings of the pre-war era are 188 East 70th Street and 60 East 88th Street. Both have trompe l'oeil work in their lobbies, as well as decorative moldings and other period detailing.

The revived interest in lobbies is affecting older buildings as well. A recent survey of real-estate brokers, conducted by *New York Habitat* magazine, pointed to the renovation of lobbies and public spaces as the surest way to increase the value of older residential properties.

M. J. Raynes Incorporated handles what is possibly the largest group of pre-war apartments on the market. Their properties include Eastgate, comprising six buildings on East 73rd Street and one on East 72nd, and Southgate's four buildings on East 52nd Street and one on East 51st. According to Zelda Josephs, vice-president of marketing, the company has recently completed the restoration of nearly twenty lobbies in pre-war buildings and twenty in buildings from the postwar period.

One outstanding example of pre-war restoration is 205 East 78th Street, a nineteen-story building constructed in 1930. "It was a fabulous old building that needed a lot of work," says Josephs. "Now we have recaptured the ambience it had of a charming, small European hotel."

Under the direction of Hayden Elliot Associates, Inc., the elaborate neo-Renaissance ceiling was highlighted with gold detailing, the sealed fireplace was restored and fitted with a carved-stone mantel, and the furniture was replaced with period or reproduction pieces. In addition, an up-to-date security system and concierge desk were installed.

Even though ground-floor space is at a premium, the 40-foot-high lobby at Trump Parc (106 Central Park South) runs nearly an entire city block. It features marble walls and floor, hanging tapestries, and gold-leaf moldings and ceiling. Developer Bernard Spitzer of The Corinthian (330 East 38th Street) feels that the size of that building, which contains 863 residential units, demanded an exceptionally spacious lobby. Conveniently, the old East Side Airlines Terminal, the building upon which The Corinthian is being constructed, has a waiting room that is almost 100 feet long, 35 feet wide, and 24 feet high. Architect Der Scutt, design consultant for The Corinthian and 100 United Nations Plaza, is transforming this massive space into a symmetrically organized lobby, which will feature six of the building's main structural columns clad in marble.

An irony of the new focus on lobbies is that because they are usually constructed last, they have had little direct impact on sales. According to Steven Rockmore, president of Gilbert Charles Beylen, both builders and sales-and-marketing people have given the lobby short shrift. "The lobby is potentially a very important selling tool, but it's been underutilized until now. By the time it's complete, 80 percent of the units are sold out." Rockmore adds, "If you're going to spend between $500,000 and close to a million dollars on a lobby, why not spend it up front, so the consumer can see it?"

A carved limestone mantel complements the original molded plaster ceiling in the renovated lobby at 205 East 78th Street.

That is exactly what Rockmore and developer Bruce Eichner did with CitySpire's residential lobby, designed by James Goettsch, architect and executive vice-president of Murphy/Jahn Architects.

At CitySpire (150 West 56th Street), potential buyers can walk through the entryway of burgundy marble, illuminated by incandescent lights concealed above the brass revolving door. They can proceed across the marble floor or stand in the 24-foot rotunda with its walls of anigre veneer and look up at the three-tiered, octagon-shaped sofit, specially lit to bring out subtle design details.

Rockmore says, "The response to the lobby has been fantastic for sales."

Creating a residential lobby is often an exciting job for designers. But for those who see their work in the context of a personal relationship with a client, the fact that the lobby is, in a way, the beginning of every apartment in a building makes lobby design difficult and frustrating. How can one satisfy so many different—and faceless—clients? There are other unique considerations as well: Structural elements intrude on the space; the design motifs must harmonize with the building's architecture and further the development team's theme. Most designers find these challenges compelling. Every element of the craft comes into play: form, space, color, texture, furnishings, details, and lighting. And increasingly, developers are giving designers the go-ahead to use expensive and exotic materials.

Finding or designing furnishings that are in keeping with the aesthetics of the room, while accommodating the special uses to which the furnishings will be put, also calls for a special kind of creativity. Athough antiques and Oriental rugs are found in a number of buildings, interior designers and architects often commission or design furniture especially for the lobby. This not only gives the designers complete control over the appearance of the room, it also ensures that the pieces are constructed to fulfill the special functions they must serve.

The lobby is an entrance to and exit from a home, a showplace, a design statement, even a marketing tool. Apartment dwellers, architects, designers, and developers alike are all concerned with making a good first impression there. ●

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Neighborhood Profile
YORKVILLE

79th Street–96th Street
Park Avenue–East River

By Larry Estridge

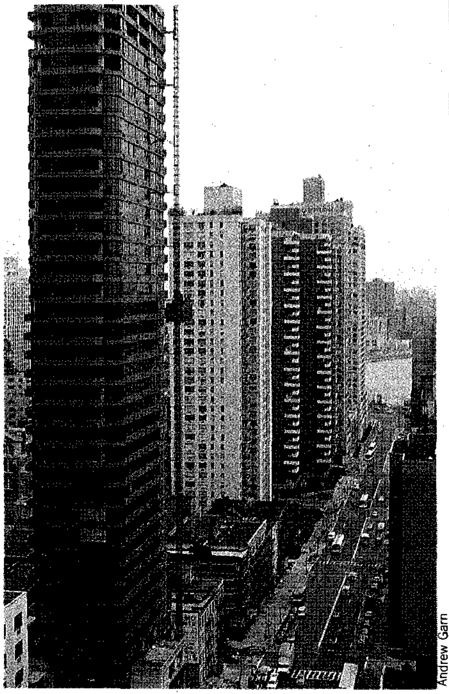
Rapid and dramatic change is evident everywhere in Yorkville. Just a few years ago, the area was considered a declassé ethnic enclave. Today, it is one of New York's hottest residential neighborhoods, with more new buildings—eighteen—than any area in Manhattan, and its unique mix of qualities makes it particularly attractive to home buyers. Where else can one find luxurious new high rises, with a slight competitive edge in price, in an established community that boasts an abundance of services and some of the city's best public and private schools?

The development boom here is delighting the real-estate community, but it is receiving mixed reviews from longtime area residents. Some are concerned that the qualities they most treasure—a livable, neighborhood scale, "mom-and-pop" stores, and a diversity of inhabitants—are threatened by insufficiently restrained growth and skyrocketing prices.

In its 200-year history, Yorkville has experienced a number of development surges—yet it has maintained a neighborhood cohesiveness and stability throughout. In 1790, German families founded a small hamlet along a stretch of the old Boston Post Road (Third Avenue), between what are now 83rd and 89th streets. Near the river, the Astors, Rhinelanders, and other prominent German New Yorkers built country estates. When the New York and Harlem Railroad connected Yorkville to lower Manhattan in 1834, middle-class Germans flocked to the new suburb. Among them was the Ruppert family, whose brewery would provide jobs and beer to a thirsty, growing city.

In the first decade of the twentieth century, thousands of working-class Germans abandoned the crowded Lower East Side for Yorkville. The twenties saw a new wave of immigrants: people fleeing from a destitute post–World War I Germany. East 86th Street became a bustling thoroughfare, and beer halls, cabarets, delicatessens, and *Konditoreien* (pastry shops) proliferated along its lively blocks. Yorkville was also home to a sizable Hungarian community, and Austrians, Irish, and Italians as well lived in the brownstones and tenements that lined its streets.

Yorkville's solidly middle- and working-class ethnic character was strong enough to withstand successive waves of development through the first half of the century. After World War II, and well into the fifties, German and Hungarian could still frequently be heard on its streets.


Andrew Garn

Under construction: Eighteen new buildings are being been added to the Yorkville skyline.

Aside from the posh co-ops and rentals that sprung up along East End Avenue during the unsurpassed building explosion of the mid-twenties, luxury construction was largely unknown in Yorkville until recently. Opulent apartments were reserved for such areas as the geographically close, but psychologically and socially distant, Upper East Side.

Today, development in Yorkville has drawn some of the biggest names in real estate—Hank Sopher, William Zeckendorf, Larry Silverstein, Bruce Eichner—as well as some first-time players. Leonard Litwin, owner of Glenwood Management, was among the first developers to have anticipated major growth in the area, and Glenwood has made Yorkville a main focus of its activity.

"Five years ago, no one would consider building in the Nineties," remarks Peter Knobel, partner in Gilbert Charles Beylen, Inc., the real-estate sales-and-marketing firm representing The Dunhill, The America, The Waterford, and Carnegie Park, four of Yorkville's new buildings. "You're not a pioneer in Yorkville today. It's not a neighborhood that's coming; it's there."

Every day, the character of Yorkville changes a little more, as increasing numbers of people with means buy and rent apartments for handsome sums. Of the 4,184 new apartments on the market in Yorkville, 1,598 are condominiums and 2,586 are rentals. These units could bring as many as 8,000 new residents to the area, increasing its population almost 9.5 percent over the 1980 census total of 84,901.

"Even with all the new units, it's the strongest market we've seen in over a year," says M. J. Raynes vice-president Robert Burnett. M. J. Raynes is the sales-and-marketing agent for Channel Club (455 East 86th Street), a 40-story, 150-unit condominium development. In terms of the care and attention that went into its design and construction and in terms of the selling prices of its apartments, it is one of Yorkville's most expensive new buildings. "Right up in the stratosphere" is how Burnett describes the prices of some units that sold for more than $500 a square foot. The 5-story base of the building is designed to blend in with its low-rise neighboring structures, while the 35-story tower atop it is set back from the street wall.

Asked how sales are going, 33-year-old Channel Club developer David Edelstein replies, "Fantastic. We haven't even finished the models yet, and it's already more than 70 percent sold. A half dozen apartments have gone for between $1.5 million and $3 million."

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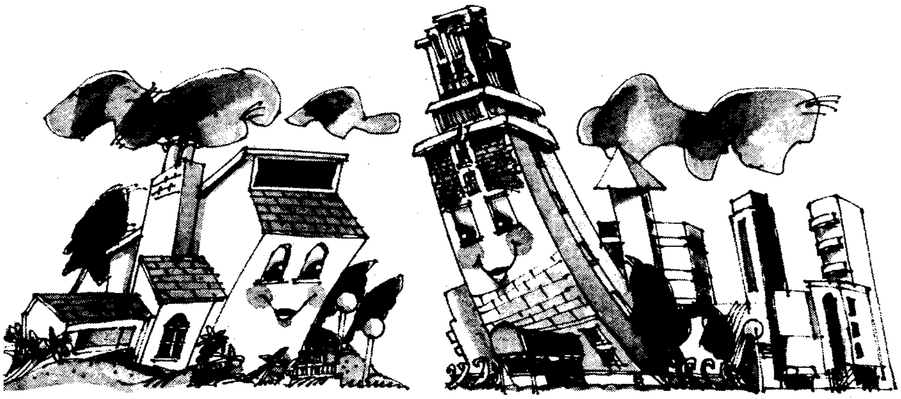

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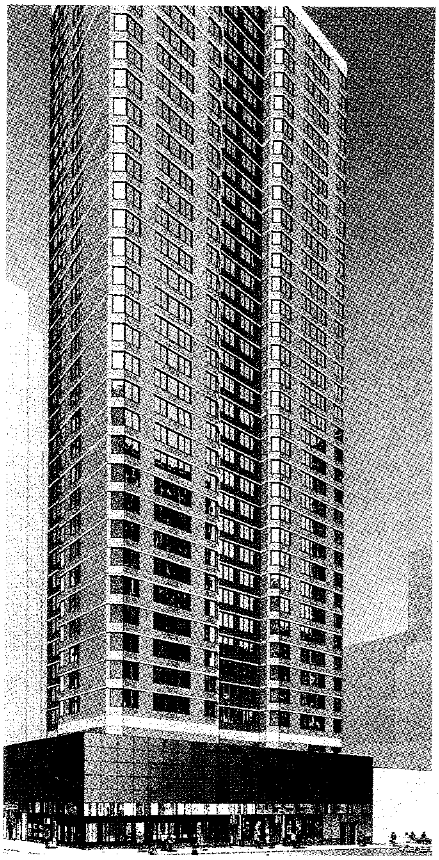

The Colorado, one of the newest rental buildings in Yorkville, opened this spring.

Who's paying the price and where do they come from? According to Burnett, three out of four Channel Club buyers are from the immediate area, have "incredible neighborhood loyalty," and cite location as their most important criterion. They appreciate Yorkville's character and amenities such as express buses to Wall Street, a multitude of services, gourmet and ethnic food shops, and Carl Schurz Park, which is by some accounts the cleanest and safest park in the city.

New residents are a mix of young families, couples with a child (or one on the way), first-time buyers, and empty nesters, older couples who have given up homes in the suburbs after their children have gone. Young single people make up almost 25 percent of the total. Although other developers report customers with a less-local geographic background, the basic profile is the same.

Mark Matza, longtime Yorkville resident and a partner in Matza, Raskin & Cohen, Inc., marketing-and-rental agents for The Colorado (206 East 86th Street), one of the area's newest luxury rentals, says a number of the people who are new to the neighborhood are younger, first-time renters and buyers. And some developers are designing buildings with these people in mind. The Colorado, for instance, includes many studios and one-bedroom convertibles.

Steven Rockmore, president of Gilbert Charles Beylen, believes that both buyers and renters are realizing that they can get more for their money in Yorkville than in some other Manhattan neighborhoods. As an example of this, Rockmore cites the success of Carnegie Park, at 200 East 94th Street. This 369-unit, 30-story rental tower stands on the site of the former Jacob Ruppert Brewery, whose 34 buildings once stretched for three blocks between Second and Third avenues. Opened in October, Carnegie Park is already totally rented. Rockmore anticipates that the 48-story Waterford (300 East 93rd Street) will be another success. He believes that The America, Bruce Eichner's 36-story, 200-unit condop building at 300 East 85th Street, and The Dunhill, Arun Bhatia's 29-story, 88-unit condominium project at 401 East 84th Street, and other buildings in the area will become homes to a new generation of families who are foregoing the suburbs to plant roots in a revitalized and transformed Yorkville.

"It's a vibrant area, a hot area, and it's improving day by day," says area resident and J. I. Sopher & Company vice-president Russell Newman. Sopher is heavily involved in Yorkville, acting as sales agent for Evans Tower, Morgan House Condominium, The Monarch, and Astor Terrace, four new buildings in the area, which together have a total of 788 condominium units. Newman's specialty is rentals, and he consults to a number of development firms, including Milstein Properties, whose Normandie Court, a 1,480-unit complex at 235 East 95th Street, is the largest new rental project in Yorkville. He says that it attracts a slightly younger crowd than the other new buildings: "It's a first-time out of college, first-time in New York City group."

But Newman believes there is something for everyone in Yorkville. Sandra Dreyfus, director of sales for the 15-story, 92-unit Carriage House (510 East 80th Street), gives the area high marks for the safety she feels as a single woman on the streets, day or night. "I often walk home alone at eleven or twelve after dinner with friends," she says. First-time builder Chandler Sante, one of the owners of Ninety-Sixth East, a 25-story, 48-unit condominium project at 1850 Second Avenue, believes that Second Avenue will become the new Columbus Avenue. "Call them yuppies if you want to," says Marc Matza, "that's what Yorkville is becoming." Speaking of The Colorado, he adds, "It's right near transportation to Wall Street, so we expect a lot of young financiers."

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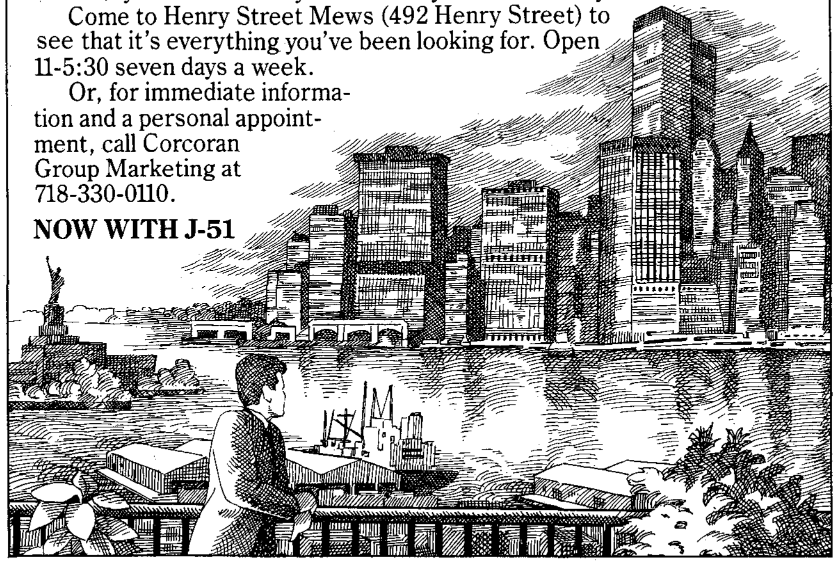
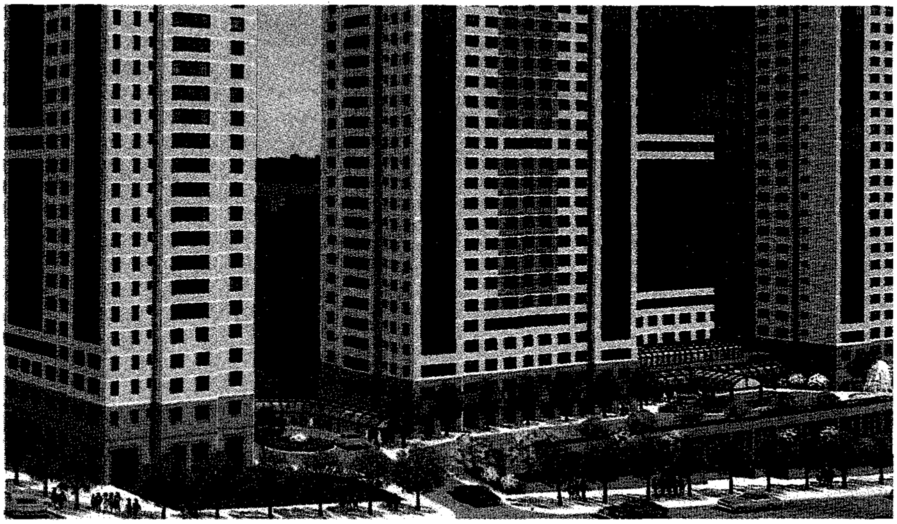


HENRY ST. MEWS CONDOMINIUMS

The complete offering terms are in an offering plan available from the sponsor.

As far as Yorkville's future—whether it will see more rentals or more condominiums—Matza feels this hinges largely on interest rates. "If rates stay low, there will be more rental units because developers will hang onto their buildings rather than sell them off right away. And remember, all the great real-estate fortunes of the past were the result of building and holding, not building and selling. That's the way it was always done. We'll see what happens now."



Normandie Court, at the northern border of Yorkville.

At the moment, both rental and condominium buildings are proliferating. Glenwood Management has just completed The Marlowe, a 17-story rental at 145 East 81st Street, and two new rental high rises on York Avenue. The Hamilton, a 265-unit tower at 1735 York Avenue and 90th Street, climbs 38 stories on a site previously occupied by a gas station and a photography studio, and The Barclay, a 329-unit, 37-story tower at 1755 York Avenue, between 91st and 92nd streets, displaced a gas station and a muffler shop. Zoning waivers from industrial and commercial use to residential use were necessary before these buildings could be built.

In the process of developing plans for them, Glenwood consulted extensively with the Department of City Planning, Community Board 8, and local community groups. It has been praised by each in turn for its sensitivity to local issues and efforts to improve the area.

"We don't co-op our buildings, and we don't sell them," said Gary Jacob, Glenwood executive vice-president. "We know we're going to be there in the long run."

In conjunction with its new towers, Glenwood renovated the East River Esplanade from 94th to 103rd Street, as well as DeKovats Park, directly across the street from The Barclay. "It wasn't being utilized by the community," said Jacob. "Now there is new playground equipment, and there are programs for young children."

Glenwood also participated in the sprucing up of the Asphalt Green, between 90th and 91st streets from York Avenue to the FDR Drive. The Municipal Asphalt Plant, which stands on this site, was dubbed "New York's most modern landmark" by the American Institute of Architects. It was designed in 1941 by Kahn & Jacobs and has long been recognized as a masterpiece of industrial architecture. In 1971, it was slated for demolition and the Green was scheduled for development. A number of area residents, led by Dr. George Murphy, professor of pathology at Cornell University Medical College, fought to have the structure and its five-and-a-half-acre site landmarked to preserve the area for use by neighborhood residents. The now-landmarked plant has been converted into a sports-and-arts center with two gyms, art studios, and a small theater. The Green has a regulation-size football field with a baseball diamond at each end, and plans for an indoor swim center with Olympic-size pool have been drawn. Glenwood renovated the entrance and seating areas and landscaped the green area with trees.

This project is just one example of the Yorkville community at work. Virtually every block has an association that deals with a host of issues including security, landscaping, services to the disadvantaged, and zoning.

A year and a half ago, the community, in conjunction with the City Planning Commission, helped bring about the most profound zoning change the East Side has seen in 25 years. The mid-blocks of side-streets in District 8 were downzoned to R8b status, limiting the height of buildings to six stories and a penthouse, if the penthouse is set back both in the front and rear. The three-and-a-half-year effort, spearheaded by Halina Rosenthal, president of Friends of the Upper East Side Historic Districts, ultimately involved 25 Yorkville community groups and hundreds of individuals who surveyed, mapped, and photographed the entire district.

Now, with the real-estate boom on, and thousands of new housing units increasing the area's population almost daily, longtime residents are wondering about its future. Community Board 8 chairwoman Connie Adamec, who was born and raised in Yorkville, wonders if the community can absorb the new population.

One local group, Civitas, has made a ten-minute film narrated by Paul Newman and called *No More Tall Stories* to highlight concerns regarding zoning on the avenues and main cross streets. One of the fears Civitas has is that current zoning will promote the growth of inhospitable "canyons." The Community Board has asked City Planning to review avenues for possible zoning reductions. For the present, the City Planning Commission is not disposed to downzone the avenues. As one staffer put it, "If high-rise buildings are appropriate anywhere, it's on the wide north-south streets. And there are trade-offs. The city needs housing production."

And housing production it will get—in Yorkville. No one expects the pace to continue at this year's rate, but there are still a number of new buildings on the drawing board. Glenwood has plans for a 38-story tower on the ASPCA site, at 1765 York Avenue, just north of The Hamilton and The Barclay. Edelstein has a new development "of at least 250 units" in the offing for 86th Street near First Avenue. Larry Silverstein, with the Zeckendorfs and Mel Simon & Associates, is planning a major residential project on the Gimbel's site on the west side of Lexington Avenue between 86th and 87th streets.

Issues of scale—and questions such as how to best harmonize what is coming with what is—persist. But if developers and community people can collaborate on these central concerns, as they did on the Asphalt Green project, Yorkville could become a model of how new development can be integrated into an existing community. ●

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This sampling of brokers active in sales and rentals in Manhattan is a continuation of a list published in the March 30, 1987 "Shopper's Guide to the New Real Estate." Several of these firms represent properties in the other boroughs and in outlying areas as well. While many do business from more than one location and have on-site offices at new or converted buildings, the addresses and phone numbers listed are of their main offices. Manhattan north of 96th Street and excluding Morningside Heights is referred to as Upper Manhattan. The inclusion of a firm is not an endorsement of it by *New York* Magazine, nor does the magazine vouch for the accuracy of the information, which was provided by the firms themselves.

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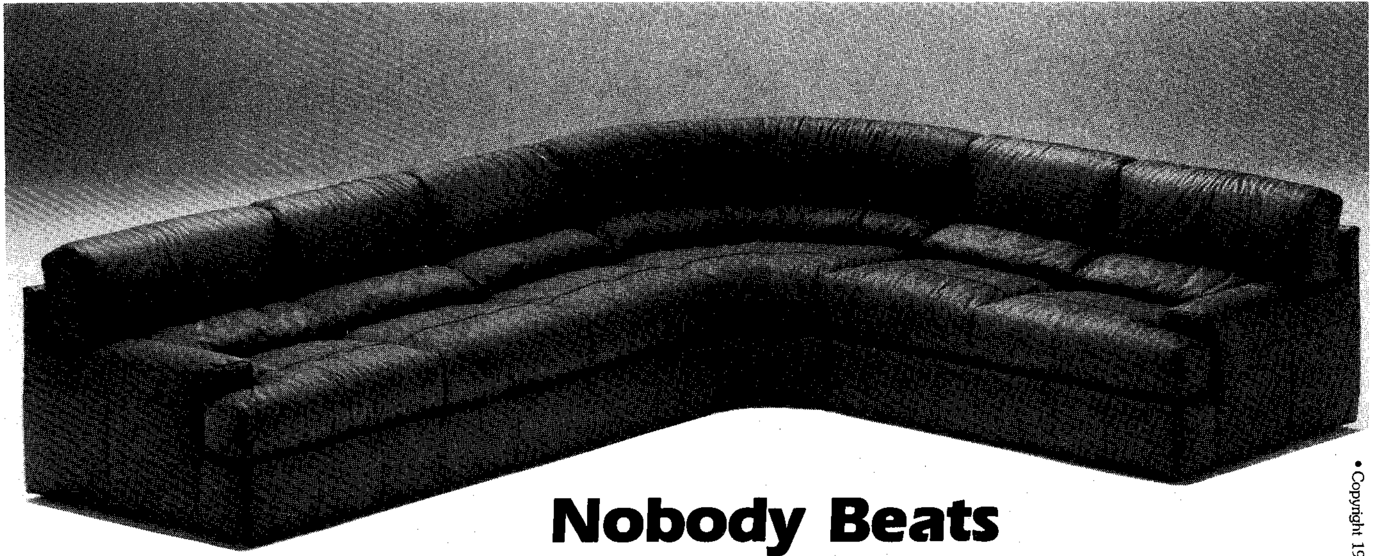

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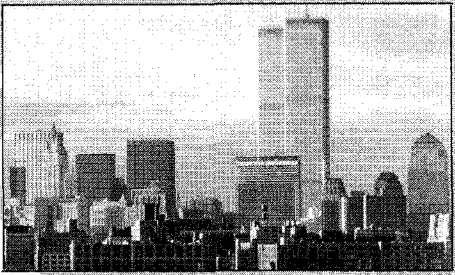

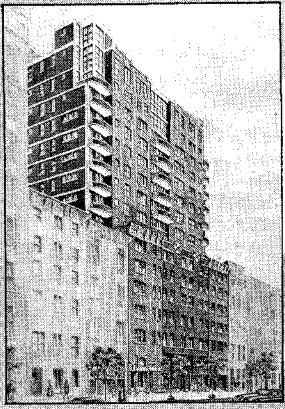

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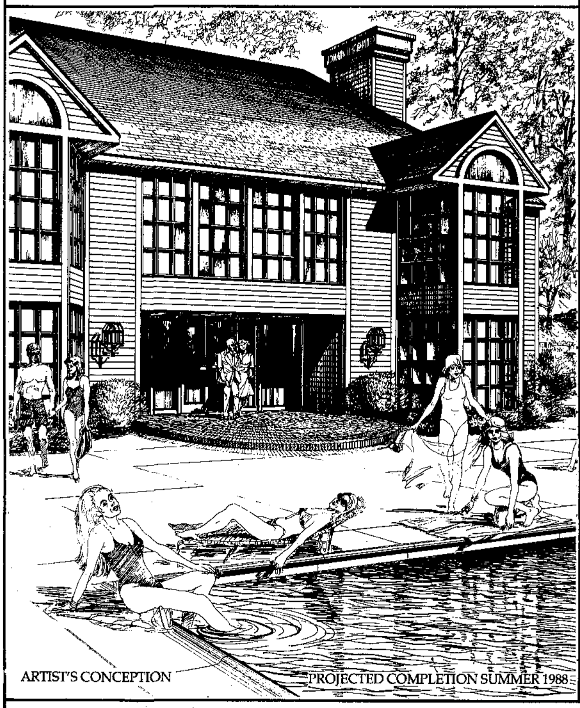

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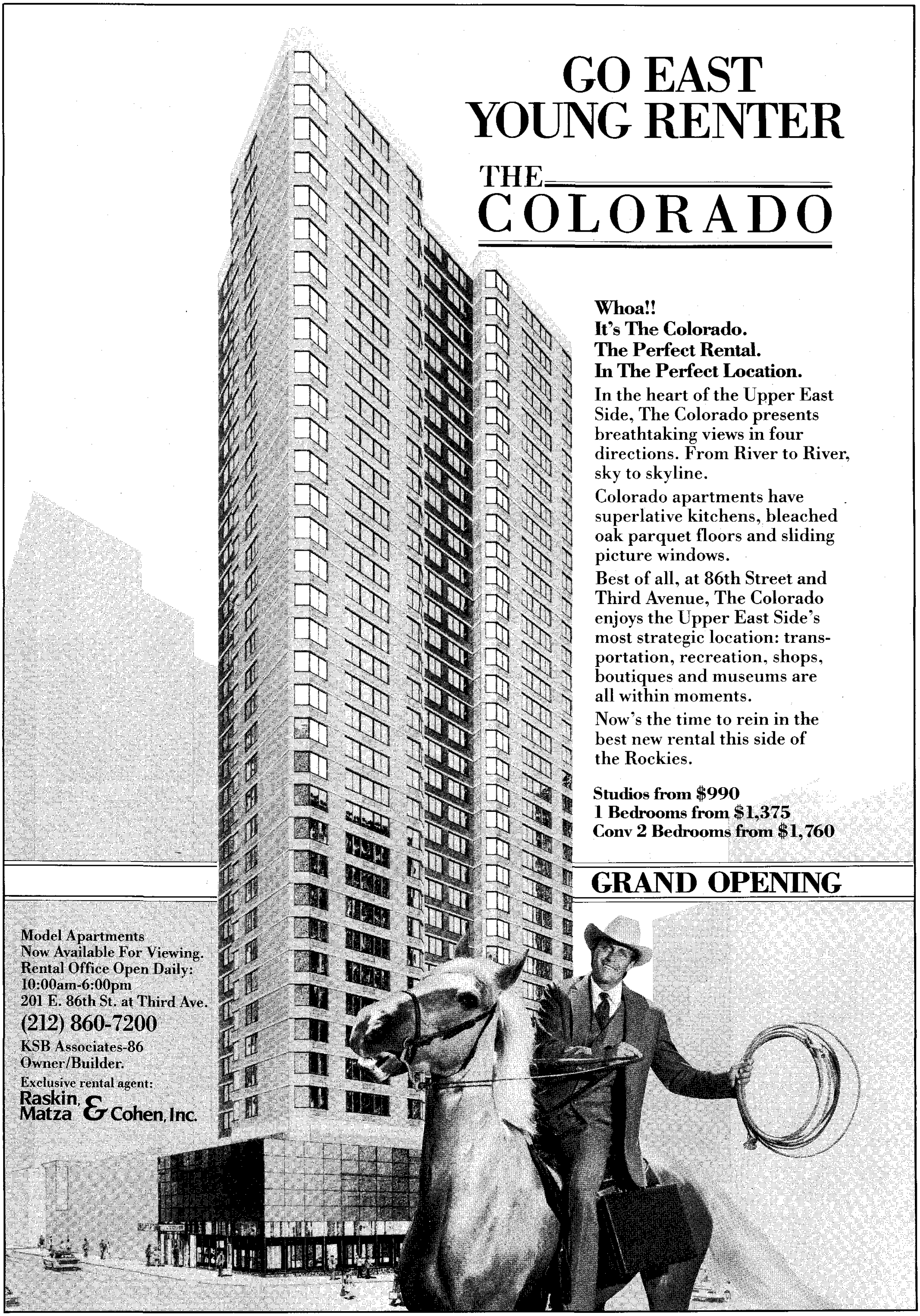

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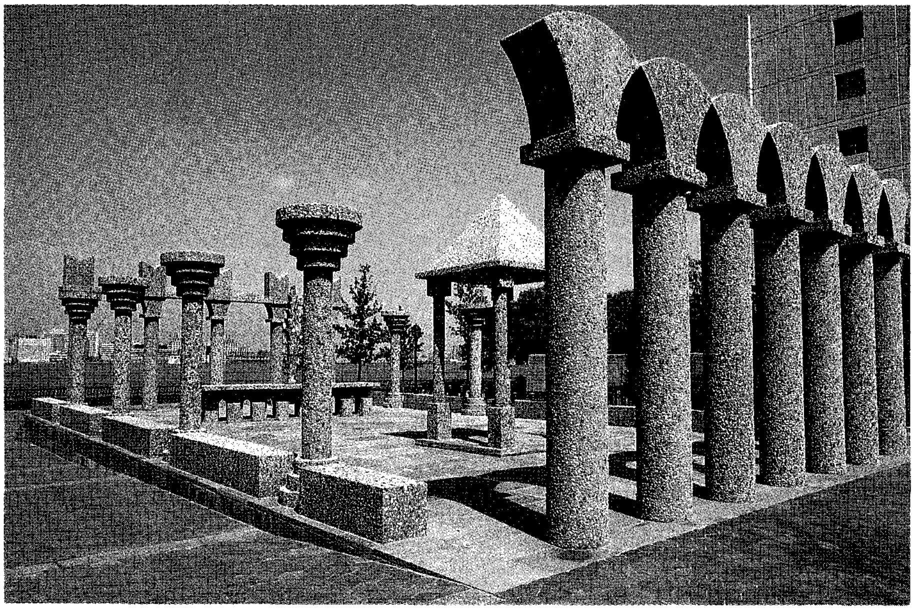
THE GOOD EARTH

> "...I now think Anselm Kiefer is a great artist. Ned Smyth's *The Upper Room,* at Battery Park City, is cautiously successful..."



SQUARED AWAY: *Smyth's outdoor sculpture confronts New Jersey.*

SOMETIMES YOU KNOW AN ARTIST'S VALUE right away; other times you wait and watch. I have always thought **Anselm Kiefer** was a superb painter, but now I think he's a great one. He has shown fitfully in New York since 1981 (though in Europe since 1969), gradually outlining the vastness of his ambitions. Suddenly there are two colossal paintings at the Marian Goodman Gallery, shown surrounded by thirteen of his "books," that sum up the whole picture like a flash of night lightning.

Great art sets itself off from the merely good by the profundity of its program. In full retreat from false optimism, and in furious pursuit of the romanticism that might authentically replace it, Kiefer has constructed a parable of judgment and reconciliation that challenges the analytical course of art in the last three decades while sharing its points of origin. He will get his first American retrospective at the end of this year, beginning at the Art Institute of Chicago and ending at MOMA in January 1989. Despite the temptation to wait, the ionizing charge of the paintings at Goodman changed my mind. It's best, in any case, to start with one or two of the objects themselves and work outward to the myth that wreathes them rather than inward from some fluffy statement of suspect sublimity.

Kiefer begins with a blistered picture surface, intensely rich with incident and weathered (seemingly) by forces of explosive and patient destruction. Earth mixed with paint—black, brown, ocher, tan—streaks across the canvas in waves of ooze mingled with thin puddles of once-molten lead; here and there, the congealed mass peels away from charred patches or deep gouges, subliminally resembling the skin of radiation victims. In *Isis and Osiris,* fragments of a broken porcelain sink dangle from copper wires that lead to a piece of dismembered circuit board implanted, like a surgical plate or a remote-control device, high up in the canvas epidermis.

The acute, exquisite, flayed sensitivity comes direct from Joseph Beuys, Kiefer's onetime mentor, but with significant elaborations. Looking back to Jasper Johns, Robert Rauschenberg, and through them to Jackson Pollock, Kiefer resurrects the desire for an allover, all-encompassing, expansive entry into the experience of painting. His visceral hewing and clawing at the canvas establishes a physical analogue to states of mind—the carnage corresponding to personal, cultural, and historical paradigms. Kiefer's program is to reinvest painting with history, narrative, mystery, and myth—outlawed during the heyday of formalism—creating the possibility of a dark redemption in the midst of violent times.

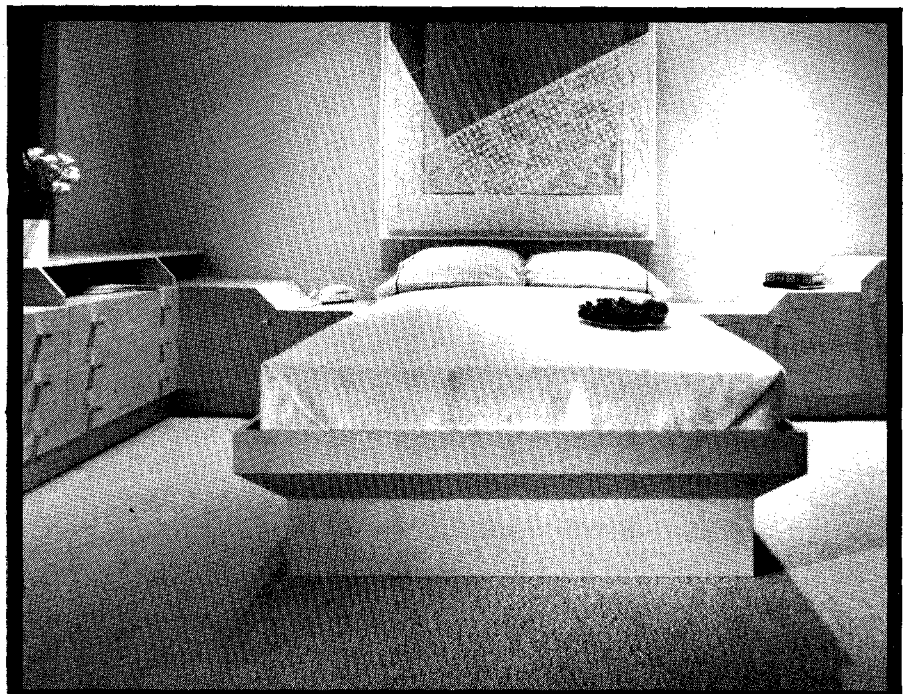
Osiris, the god who was torn apart by his enemies and reassembled by his sister-wife (their union was, by legend, the beginning of the Pharaonic dynasties), is the representative of an archetypal experience that can be identified simply by invoking his name. Filling *Isis and Osiris* is an ancient mastaba, precursor of the Pyramids; it is wired to the porcelain shards through the central "brain," the circuit board. Kiefer sets hooks that snag fragments of literary and mythic history out of the shared ether of Western thought. His belief that there is such a thing as common knowledge—apprehensible by intuition, reachable through material being—is one of his greatest contributions.

This common knowledge spans vast stretches of time. Kiefer, tapping into the primal origins of modern consciousness, connects ancient myths to technological mysteries: The twin of *Isis and Osiris* is an equally vast picture, *Burning Rods,* a dusky, plowed field surrounding the silvery image of a set of spare, mute, presumably radioactive rods. The rods reappear in some of the books that line the other two walls of the gallery. Tying in with the theme of Exodus from Kiefer's last show at Goodman, and with the mingled points and counterpoints delivered in the books, the suggestion of barely contained fission in *Burning Rods* delivers another version of destruction and creation at superhuman levels.

Kiefer's books are themselves archetypes, or containers of primordial mystery. In some cases, the pages are sheets of lead, bound together, bearing photographs; in one, the dull-silver metal is left alone on its own scuffed and earthy authority. Their wordlessness recalls the days before we could read, when books were encoded realms of wonder.

This show is a brief but rousing prelude. The false optimism of the positivists, who have ruled American art for several decades, is meaningless in the reflective, history-obsessed, retrograde period we are now entering. Addressing the contemporary sense of loss, some American

Photograph by Erica Lansner/Photoreporters.



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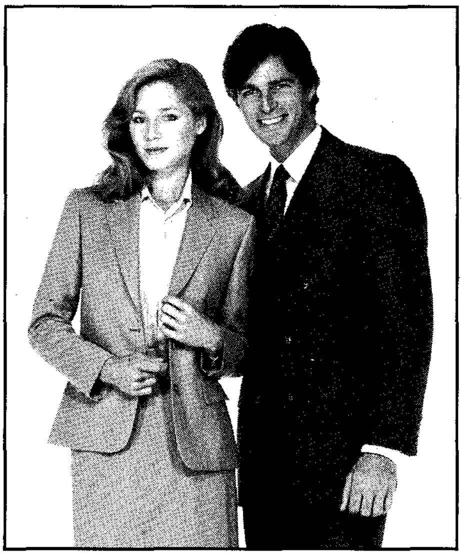

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artists have gone off on a binge of conceptualist mannerism, presuming, wrongly, that parody elevates the parodist above the subject. The German Kiefer has instead reinforced art with all those things it lost in the formalist decades, chief among them the belief that painting can be an avenue to spiritual renewal, a boulevard from the past to the future. (24 West 57th Street; through June 4.)

AS YOU WALK DOWN ALBANY STREET TOward the Hudson, in a section of Battery Park City that doesn't seem like Manhattan, you see a structure that doesn't seem like a building. *The Upper Room,* by **Ned Smyth,** is the first completed outdoor sculpture commissioned by the Battery Park City Authority for its town-within-a-city. Abutting the esplanade, with a grand view of the river and distant shore, is a bluestone plaza ringed on four sides by dusty-red aggregate-studded concrete columns hinting of the colonnaded architecture of hot climates. Within its vaguely Greek and Moorish perimeter is a gazebo topped by a pyramid, and a long bench inlaid in stone with six chessboards. *The Upper Room* is ingratiatingly and cautiously successful. It cohabits with the new pseudo-brownstone high rises around it by being both similar and different: similar in its architectural revisionism, different in its slightly prickly refusal to project a clear function. Smyth, who has built his career around allusions to exotic functionalism, was a logical choice to open this ambitious series of dialogues between artists and architects. He has done well, though you sense that his art is a little cowed by its circumstances—by its ring of dwarfing buildings, by a necessary air of politesse.

The Battery Park City fine-arts program, which is overseen by a board of art professionals, has created a grand plan for permanent environmental sculpture—objects that spread out into and argue with their surroundings, unlike the more usual vertical sky-grabbing of a Beaux-Arts monument. Smyth's open-air piazza invokes the ritual uses of public architecture—from minaret to Parthenon—while reminding us that the ceremonial function is lost when there are no ceremonies that stand for common values. The chessboards, lined up in a row, quietly imply that gamesmanship is the modern religion.

I have only a small quibble: Under the gazebo is a tall palmate "altarpiece" embedded with shiny tessera tiles; empty space would have been both less literal and more evocative. But in all other ways, *The Upper Room* is a good beginning and a harmonious place in the here and now. (Albany Street, west to the Battery Park City Esplanade.) ▬

Music/Peter G. Davis

SETTLING OLD SCORES

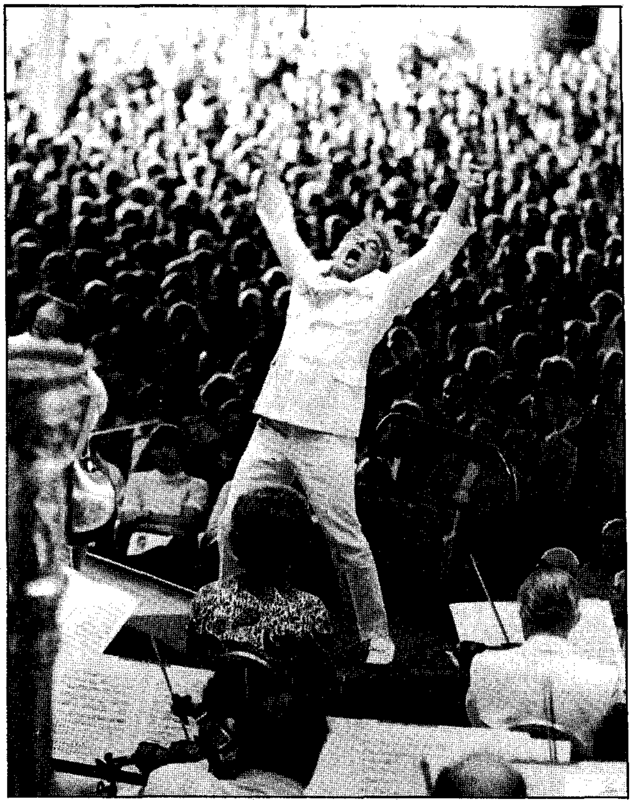
"...For each keen observation in Peyser's *Bernstein,* there are twenty cheap shots. In *Beverly,* Sills reveals her enemies list..."

IT WAS PROBABLY JUST A COINCIDENCE, but soon after Joan Peyser's *Bernstein: A Biography* (Beech Tree Books/William Morrow) was published early this month, **Leonard Bernstein** left the country. Right now, the conductor-composer is in Rome recording *La Bohème* and, one assumes, keeping a nervous weather watch on the reception of a book that he has long dreaded. At least the initial returns must be giving him some consolation. Critical reaction so far seems unanimous: Everyone loves Bernstein and hates *Bernstein.*

Of course, most people love to hate such compulsively readable exposés of popular personalities, psychobiographies that tell all. What has made this book a hot item is the detailed documentation of Bernstein's promiscuous sex life—Peyser was obviously not interviewed by *People* or invited to appear on *Today* to talk about Bernstein's compositional style or conducting technique—and the racy tone of the book suggests that the author knew what she was up to from the start. Peyser is determined to reveal everything she can about the hectic life and troubled personality of Leonard Bernstein, and, depending on your point of view, her report is either devastatingly candid or in appalling taste.

According to Peyser, Bernstein has always been a contradictory figure torn in two. Composing and conducting, classical music and Broadway, heterosexuality and homosexuality—the conflict began in boyhood and has been waged with ferocious intensity on all fronts ever since. The battle continues, but the scarred, worn-out man at the end of the book—a public idol wallowing helplessly in private misery and self-pity—is not a pretty sight. Periodic bouts of sexual excess, a failed marriage, father complexes, suggestions of incest, a lifetime of self-destructive habits, and other dark forces have all conspired to bring Bernstein to his current "pathetic" state.

Peyser explores these matters "to find out why Bernstein is the way he is, why he made the choices he did, and why, with his fame and wealth, his later years have been characterized by frustration and despair." Fair enough, but the author's tactics leave a sour taste. For each keen observation, there are twenty cheap shots accompanied by reams of dime-store Freudian commentary. Do we really understand Bernstein any better after reading his dirty little jingle directed to the dean of the School of Music of Indiana University? What gives Peyser the right to drag an entire generation of undeclared gay musicians and composers out of the closet? Gratuitous homophobic comments abound. The plain-tomboy-chases-handsome-cowboy scenario of the Agnes de Mille–Aaron Copland ballet *Rodeo,* we are told for no good reason, "approximated Copland's own sex life"—a remark so evil that one begins to wonder about the author's problems.


BERNSTEIN AT WORK: *"A contradictory figure torn in two."*

Too bad. The sensational pages of *Bernstein* will probably obscure its real value, which is informational rather than analytical. "What Bernstein did above everything else," Peyser writes, "was prove to the world that an American, and one who had not studied abroad, could be not only well trained but also a remarkable and exciting musician." That is no small accomplishment, and Bernstein's life reads like the classic American success story. An amazing prodigy appears from nowhere, puzzles his unmusical family, grows up, struggles in obscurity, gets his big break, and becomes famous overnight, in this case after a surprise debut with the New York Philharmonic. Then comes the fabulous career as conductor, Broadway composer, and musical evangelist—a rocky course at times, but mostly crammed with achievement, international acclaim, and glamorous people.

The theme may be familiar, but Bernstein has composed his own intriguing variations on it, and Peyser's presentation is often engrossing, even when readers may feel they are being charmed by a snake. I doubt that the essential facts of this complex musical life will ever again be so thoroughly researched or vividly described, especially the exciting crisscross of Bernstein's early years as he dashes through New York's tangled musical jungles, classical and pop. In fact, Bernstein's multiple professional activities, above all his work as a composer, are thoughtfully examined and placed in a broad cultural perspective. No one has attempted that before, certainly not on this scale.

Despite the personal discomfort and embarrassment this book must surely be causing Bernstein, he can take some satisfaction from the fact that he finally eludes his inquisitive biographer. Yes, we learn a great deal about Bernstein's life and contradictory character, but the finished portrait is still blurred and confusing. Toward the end of the book, even Peyser, whose own love-hate attitude toward her subject continually muddies the waters, seems to have tacitly conceded defeat. Compared with the high-powered energy of her writing early on,

Photograph © Whitestone Photo/Heinz H. Weissenstein.

the last hundred pages are rushed, tired, even perfunctory. Bernstein, on the other hand, may be down, but he is definitely not out. By now, it must be clear that this protean musician can survive anything, even *Bernstein.*

OBVIOUSLY, WHAT BECOMES A LEGEND most is an authorized autobiography, where the facts can be carefully controlled, sifted, and slanted. **Beverly Sills** told the offical version of her story ten years ago in *Bubbles,* but apparently the diva-impresario's favorite let's-move-on motto—"I did that already"—does not apply to writing books about her life. Here is yet another, this one bearing the more dignified title *Beverly* (Bantam). It concludes with the promise that a new, as yet unspecified career is on the horizon, and no doubt in the year 2001 we will be reading all about it in *Sills.*

There are a few new facts to be learned about Beverly from *Beverly,* not all of them pleasant. Where *Bubbles* sustained the image of Sills as the wisecracking diva from next door, irrepressibly jolly and plucky despite personal tragedies and tardy recognition of her talents, *Beverly* lets us see the tougher side of her personality. We always knew that she was resourceful, resilient, and determined, but it may come as a surprise to some that she can also be crafty, mean, and vindictive when crossed. The new book was partly meant to settle old scores, and Sills does so with relish. There is an extensive enemies list ("I *do* hold grudges"), and those on it are told exactly what they can do, including Rudolf Bing, Luigi Nono, Marilyn Horne, Rolf Liebermann, the editors of *Opera News,* the entire city of Cleveland, and all music critics who ever expressed a reservation about Beverly Sills.

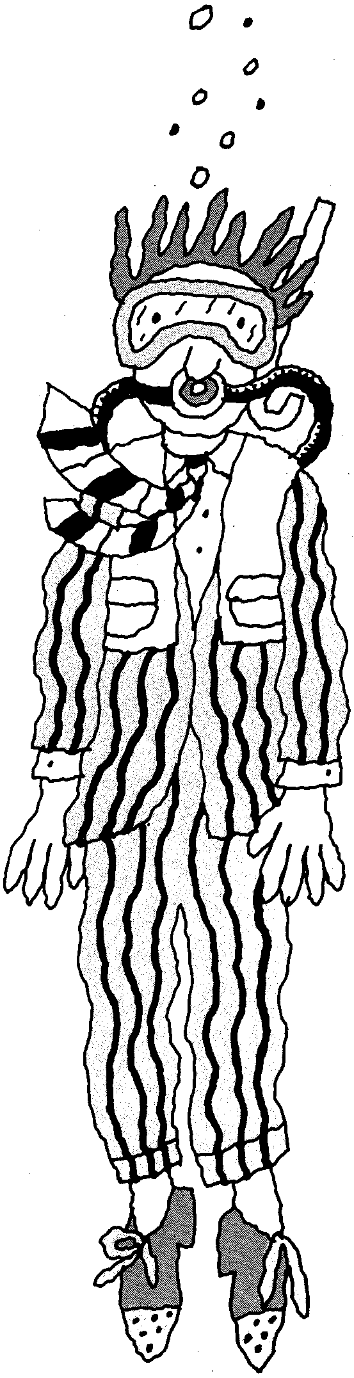
The first half of the book shows Sills on the way up—a twice-told tale by now, but still a good one, frequently touching, often funny, and always lively. As the glory days approach, though, something goes wrong. Cleopatra in the City Opera's 1966 production of *Giulio Cesare* would be the turning point, and Sills knew it. Her matter-of-fact account of how she connived and twisted arms to steal this plum from Phyllis Curtin, who was originally assigned the role, is chilling, while the lame justifications she gives for her actions are stomach-turning. "We did stay friends," Sills says sweetly, but it would be interesting to hear Curtin's side. With Cleopatra, Sills became a diva, and in more ways than one.

From that point on, Sills is increasingly caught up in defending her fame and nurturing the legend, much of which is simply not true. American opera singers, she claims, were invariably treated as nobodies until Beverly Sills came along and changed all that. Forget about Rosa Ponselle, Geraldine Farrar, Grace Moore, Eleanor Steber, and dozens of other famous American singers from the past—most of them, ironically, still better remembered in Europe than Sills, whose international career was over almost before it began. During her first seasons as director of City Opera, even Sills admits, she made some disastrous errors in artistic judgment. But critics ungracious enough to point them out are, incredibly, explained away as anti-female soreheads, outraged that a woman should be in charge of an opera company.

None of this reflects favorably on Sills, and the more peevish she becomes, the more difficult it is to recall that once upon a time she was a great singer and a magical stage presence. She lost it all much too soon, in part because unwise repertory choices overtaxed her voice, but also because she decided that being a media heroine was more important than serving music as a singer. During the final years of her career, her performances in *La Traviata, Thaïs, Daughter of the Regiment,* and the rest seemed little more than installments in the Beverly Sills Show. Meanwhile, I do not recommend *Beverly.* You read that already.

IT IS PROBABLY FAIR TO SAY THAT **Arturo Toscanini,** however unwittingly, was partly responsible for creating the musical America in which Bernstein and Sills have prospered. That is one premise of Joseph Horowitz's *Understanding Toscanini* (Alfred A. Knopf), not a formal biography of the conductor but a study of "the manner in which he was perceived, procured, appreciated, marketed, and used." The feisty Italian maestro arrived at the Metropolitan Opera in 1908, and despite periods of absence, he remained a prominent new-world presence until his death in 1957. According to Horowitz, the land of P. T. Barnum was more than ready for Toscanini. He was soon transformed by the media merchants into a godlike, salable, and finally corrupting symbol of this country's age-old hunger for an imported musical culture that was artistically valid but also could be made both socially glamorous and commercially profitable.

Horowitz argues this controversial thesis with passion, erudition, and intelligence—an unheard-of combination in a book about classical music these days. Not only that, he scores on virtually every point. Even those who violently disagree will be impressed by such a rich documentation of Toscanini's American career and the extramusical forces that helped shape it. Perhaps they may even be dimly aware that our priorities are still not right. Think about it, the next time the conductor's heavily promoted heirs parade across the TV screen, live from Lincoln Center. ▬



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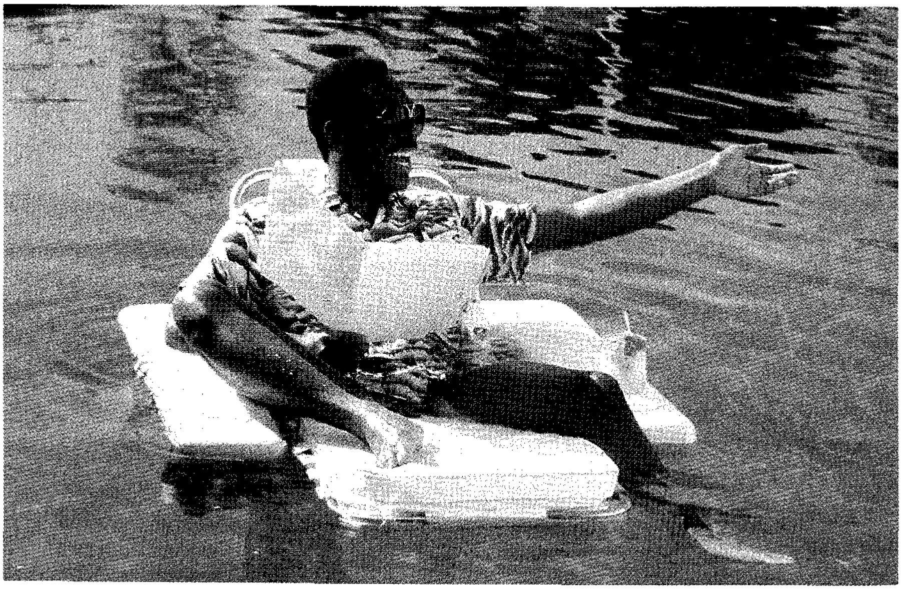
MURPHY'S LAW

"...The excruciatingly pragmatic Tony Scott, the director of *Beverly Hills Cop II,* is interested only in whipped-up excitement..."

ONE OF THE MANY VIRTUES OF *Beverly Hills Cop* was that the picture took its time. Director Martin Brest gave the material an eccentric, leisurely tempo, with lots of space for little character bits, jokes, atmosphere. The movie meandered—gracefully. But producers Don Simpson and Jerry Bruckheimer no longer seem willing to allow that kind of personal filmmaking. Everything S&B makes now has the same hypertense attack. For the sequel, **Beverly Hills Cop II,** they hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them. Scott is interested only in phony, whipped-up excitement: Every time anyone drives anywhere, cars get smashed; one sequence bangs into the next without logic; people shoot off big guns in mocking imitation of *Rambo.*



LIFESAVER: *Eddie Murphy in* Beverly Hills Cop II.

Scott keeps things moving so fast that all you really take in is the whirring speed, not what's happening. When the footage is edited with very rapid cuts, just as in commercials (which Scott used to direct), the audience gets sprayed in the face with bullets. Some people like that; it improves their circulation. I hate it. I also hated the other ways the filmmakers coarsened the material. The sexual attitudes here are brazenly, stupidly retrograde: Women are either bitches or twitches. Busty young girls shake themselves silly in a topless bar and at a Playboy-mansion party. *Beverly Hills Cop* was rather hip, but this is the kind of movie in which Hugh Hefner makes an appearance in order to display his integrity.

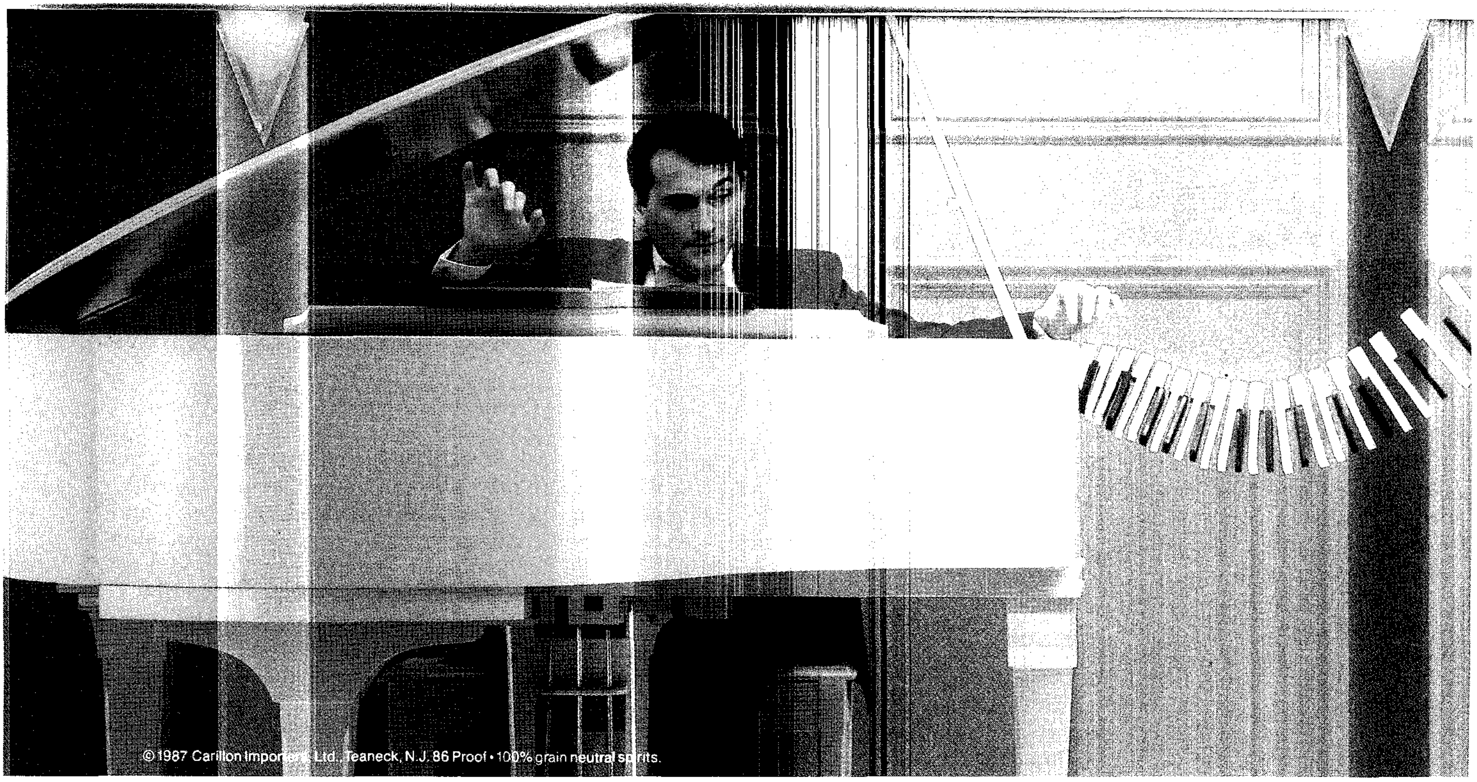
Though Eddie Murphy still hustles and puts people on, it's become impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider in America's richest, flossiest community. Murphy seems utterly at home anywhere. He's the star, the gravy train, and everyone in the movie treats him as a king. Perhaps Murphy's phenomenal earning power has dissolved his ability to play a role. He is simply the gloating center of everything, feasting on the attention. But at least he doesn't look vacant and bored, as he did in *The Golden Child.* His eyes are alive again, and he's volatile and resourceful. He has some great moments snapping his fingers in the faces of thickheaded criminals—his hand movements dazzle. He's still funny, but it's a shame to see him so utterly easy: As an actor, there's nothing left for him to discover but further proofs of his own greatness.

IN TERRY JONES'S **Personal Services,** THE middle-aged and elderly Englishmen looking for sex are a timid lot. Patiently, with exquisite manners, they apply at a brothel for "French polishing," or they ask to visit the "nanny" ("Bad boy needs to have his bum-bum smacked"), or they get themselves chained to a wall and smacked harder. All this merrymaking takes place in mainly squalid and barbarously matter-of-fact surroundings. People come and go—there are frequent interruptions—and the busy prostitutes can't always keep straight which service they are providing. A distinguished barrister who has an appointment with his nanny is greeted by a willing but confused tart rigged for "the house of pain."

Some of *Personal Services* is rude, disorderly fun. Like so many of the British films that have played here recently, it has the gift of temperament and vividness. I much preferred it to the sour, rather clinical American comedy of brothel life *Working Girls,* whose Marxist-feminist attitudes may represent the latest form of American puritanism. But the attitudes in *Personal Services* are a lot more conventional than the filmmakers think they are. England's dirty little secret—it likes to have its knickers pulled down and its bum tickled—is actually rather well known. British movies, the scandal press, and the satirical rags have been laughing about it for years. Hypocrisy can't be a serious issue anymore: What appearances need to be penetrated? There's no one left who believes in them. As the Gary Hart affair showed, it's the media, not the public, that remain scandalized by sexual misbehavior.

Naughtiness is by now the most familiar kind of British humor. We know the routines. Even when asking for hair-raising "services," the men are desperately polite—a tone of pained, incongruous gentility we recognize from sketches by the Monty Python troupe, of which director Terry Jones was a long-standing member. But how good a joke is a mild-mannered masochist? When you've seen one quavering middle-aged barrister strung up in a bikini, you've seen them all. Something is missing from the joke.

Personal Services strains patience because its jocular tone never lets up (or shuts up). When the men gather for roaring parties, and Alec McCowen, in a brassiere, runs all over the place—a braying old pervert, and proud of it—we're meant to think, "How harmless! They may be silly old fools, but at least they're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NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM IND

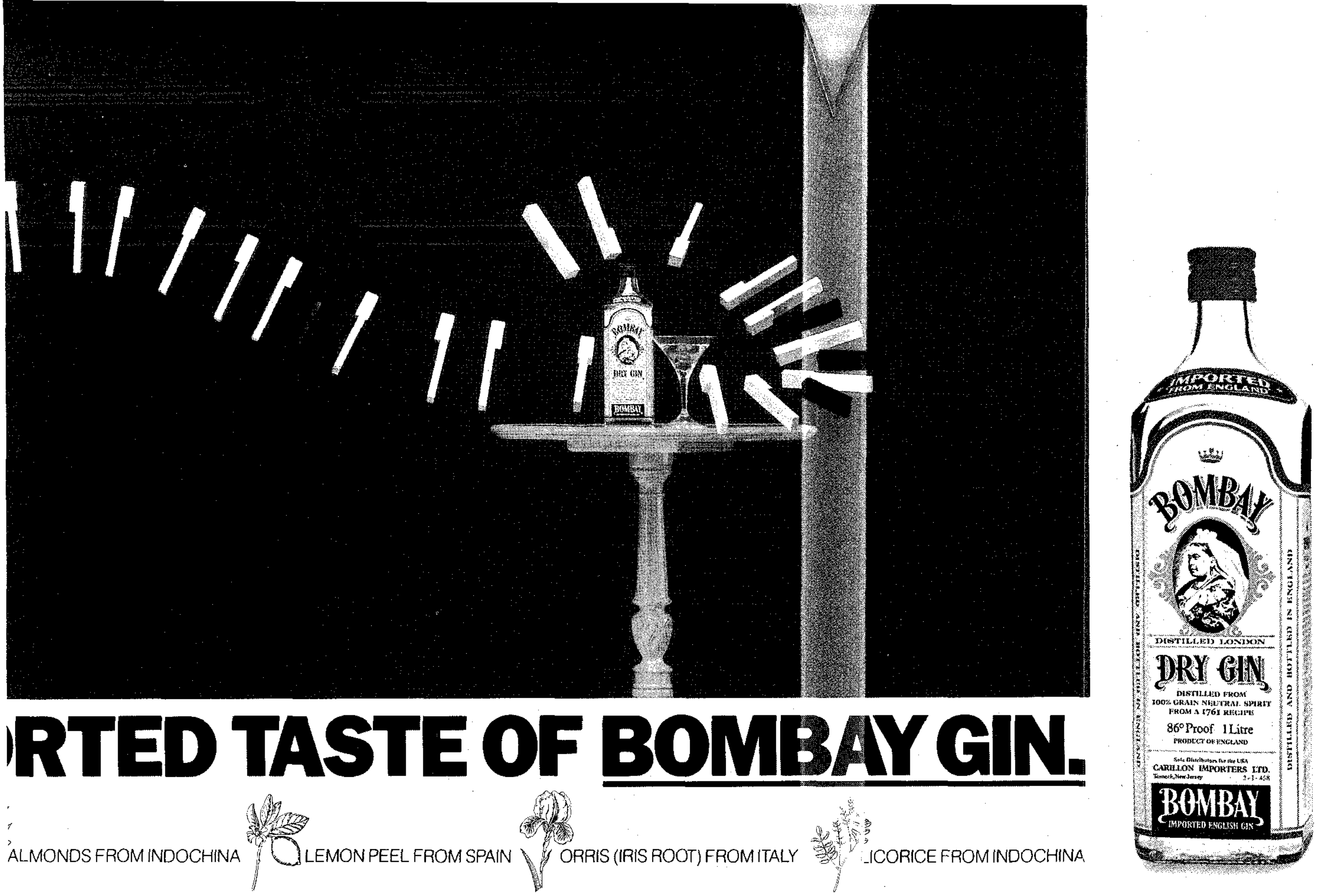
still kicking!" But the men are so sweet only because Terry Jones and writer David Leland have made them that way. The filmmakers have turned bondage freaks into fussy hobbyists: Some men write letters to the *Times,* some take up gardening, and some like to be whipped. Which is funny, but in a limited way. Only one line struck me as moving and true—the moment when a sixtyish gentleman, caught *in flagrante* with a whore, gasps at the cops, "I don't care who you are—I'm not stopping now!" That's the genuine spirit of appetite.

In the role of an ordinary woman who becomes a famous madam—a role that is opportunistically conceived and not always coherent—Julie Walters (*Educating Rita*) gives a shrewd, gutsy performance. Her Christine starts out as a waitress and landlady, subletting to prostitutes in order to support her son at school. Strapped for cash, she turns to prostitution herself and has a few funny but not quite believable scenes in which she seems unfamiliar with some rather ordinary sex acts. Skittish and quick—her timing is so fast you can't hear all the lines—Walters projects a game, fighting quality. There's a hint of bottomless anger, the residue of many years of injustice, beneath her jabbing wit.

Then, rather suddenly, Christine becomes a brassy and knowing sex entrepreneur, a witty scourge of society's pretenses (the character is based on the outspoken London madam Cynthia Payne). The role has been written, in other words, in such a way that Walters can initially one-up everyone for being so disgusting and then, later on, one-up everyone else for being shocked at "disgusting" acts. Christine is not a person; she's a collection of aggressive lines. And it's not just the character of Christine that is pulled this way and that for effect. After praising the old geezers for cutting up in the whorehouse, the movie ends with Christine in the dock, faced by her clients as they sit disapprovingly, in robes and wigs, passing judgment on their former mistress of revels. This final shot brings a chill of accusation. Hypocrisy, the eternal British vice! The silly old buggers are evil after all.

IF BEAUTY IN AN ACTOR OR ACTRESS IS generally a great advantage, the case of the great German actress Barbara Sukowa is a strange one. For Sukowa turns homeliness into an advantage. The tall, glittery-eyed actress is pale, with a small mouth, a slightly knobby nose, and a hard-edged voice. Handsomeness and plainness play across her features with a kind of dialectical fervor: She can be radiant, but when she puckers that small mouth (as she did for Fassbinder in *Lola*), she becomes a Medusa image of harsh scornfulness—witchy, erotic, and menacing. At other times, her face just closes down, a steel gate shutting out life.

You should see Sukowa in Margarethe von Trotta's **Rosa Luxemburg,** even though the picture is a rather stolid, chastening experience. Luxemburg, the Polish-born Jewish socialist who became a leader of the German Social Democratic party before World War I, was a brilliant orator and writer, and perhaps the most distinguished woman ever to become a leader of a revolutionary political movement. "Red Rosa" could be a firebrand. Yet this intelligent and tasteful full-scale portrait of her is mostly tame and aesthetically reactionary. Rosa Luxemburg, it seems, was simply right about everything—in personal relations as well as in politics. The movie ignores her very real historical failure and concentrates on rectitude and martyrdom. Luxemburg broke with the Social Democrats in 1914 (over their support of war credits). Her anti-war stand caused her to spend most of the war in prison, but in 1916, during a period of liberty, she and Karl Liebknecht formed a radical socialist party, the Spartacists (later the German Communists). When she emerged from prison again, in 1918, the German monarchy was collapsing and the Social Democrats had taken power. After the Sparta-


RTED TASTE OF BOMBAY GIN.

ALMONDS FROM INDOCHINA LEMON PEEL FROM SPAIN ORRIS (IRIS ROOT) FROM ITALY ICORICE FROM INDOCHINA

cists rose up, early in 1919, she was arrested and shot by soldiers, her body dumped in Berlin's Landwehr canal.

Rosa Luxemburg is too proper, but at least in Sukowa, Margarethe von Trotta has found an actress who conveys the thrill of battle. The movie is at its liveliest when Luxemburg scandalizes the assorted elders of German socialism (August Bebel, Karl Kautsky), subjecting their reasoned demands for patience to scorching, sometimes taunting sarcasm. When Rosa insults the masculinity of men who patronize her as a woman, the Sukowa mouth narrows, the eyes sparkle. And in front of a crowd, in the many meeting-hall scenes, Sukowa gets her voice up to an ironlike hardness; the cords in her neck stand out, and she looks defiantly around the room for signs of opposition, resistance, agreement. The speech over, she recedes a bit, resuming the slightly impersonal stiffness of a public woman. An early hip accident made Rosa lame for life, and Sukowa gives her walk a slight maritime roll—in her big skirts and full blouses, she's like a ship hauling grandly into port.

Only a woman, the movie implies, could become a master of Marxist theory and still love life this much. More than competent in intellectual debate, Rosa Luxemburg also had a great talent for friendship and love. She adored nature, music, poetry, and good-looking men, and was most at home, for all her championing of the proletariat, in bourgeois surroundings. The way Sukowa plays the role, Luxemburg's emotions go as straight as an arrow. She is spontaneous, elemental, uncalculating. And in her rejection of war, there is a suggestion of a special female strength and good sense. The emotional climax of *Rosa Luxemburg* is not a moment of personal or political triumph but Luxemburg's despair at the outbreak of the 1914 war, when the ideal of an international brotherhood of workers was shattered once and for all. Sukowa crumples as if she has been kicked in the stomach. Luxemburg's grief, we can see, is an aspect of her genius as a public figure; she feels the historical moment as a personal catastrophe.

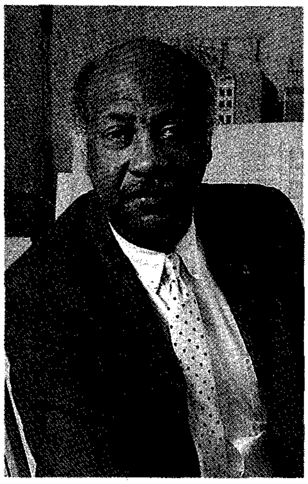
But much of *Rosa Luxemburg* is starchy. In order to unify the material, which passes through different periods of Luxemburg's life, von Trotta repeats a sequence of Sukowa, dressed in black, moving through a wintry prison yard and reading Luxemburg's nobly resigned letters. Recited this way, Luxemburg's good words become tedious. And since von Trotta barely links the many speeches and policy debates to external events, one begins to lose interest in what is said. Rosa Luxemburg's most famous idea was the theory of "the spontaneity of the masses," but except for some newsreel footage and people listening to a speech, we don't see any masses. Distant from the actual revolutionary movement, *Rosa Luxemburg* turns into a high-minded vacuum. Von Trotta either misses or ignores the irony that when a spontaneous uprising finally occurred, Luxemburg was undone by it. She seems to be protecting her from criticism or even question.

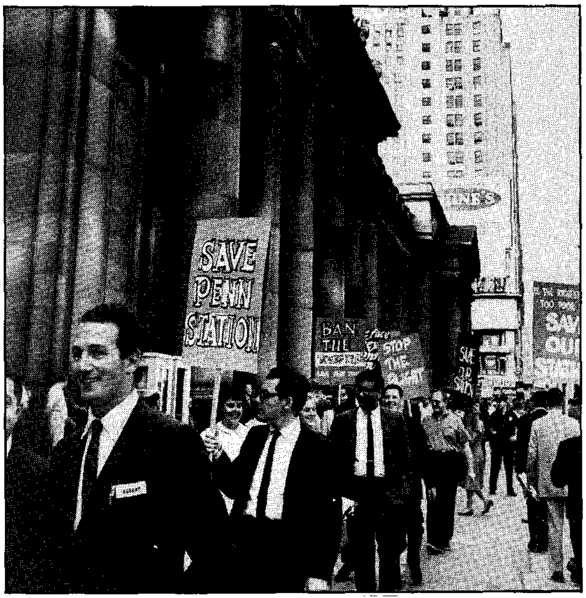
The movie's Luxemburg is so strong she tends to block out others. Her longtime lover and collaborator, Leo Jogiches (Daniel Olbrychski), seems a mere shadow—a man always on the receiving end of her tirades. And von Trotta omits Luxemburg's quarrel with the authoritarian Lenin, a dispute that, on the left, has led to the consoling notion that *her* revolution might have turned out differently. Rosa Luxemburg's revolution is unknowable—a dear fantasy. In fact, she may have been temperamentally unfit for the job of leading a violent uprising. But whether this unsuitability is another aspect of woman's strength or, on the contrary, a weakness is not an issue von Trotta is about to recognize. In the end, *Rosa Luxemburg* feels hollow—a celebration of political vocation that refuses to acknowledge the possibility of failure. What remains is the image of Sukowa speaking, arguing, gazing at a flower. ■

Cityscape/Carter Wiseman

LANDMARKS CROSSROADS

"...The nominees for the commission may add vigor, but they are still part-timers, and preservation is no longer a part-time job..."





TIME AND CHANGE: *Chairman Gene Norman; protesting the death of Penn Station.*

YOU REMEMBER PENN STATION. OR MAYbe you don't. There are fledgling real-estate developers coming out of college this month who weren't even born when McKim, Mead & White's version of the Baths of Caracalla was being torn down. That disaster, in 1963, shocked New Yorkers into understanding just how much the destruction of their architectural heritage was hurting the city. Largely as a result, the Landmarks Preservation Commission came into being. And since then, New York has been a leader in the care of old buildings. Last week, Mayor Koch announced his candidates for six available positions (there are eleven members on the commission). They include some admirable and dedicated professionals, but even if they are confirmed, they will be joining an organization that bears little resemblance to the one spawned by the destruction of the great station.

For some time now, as real-estate values in New York City have soared, the Landmarks Commission has been under increasing attack for standing in the way of development. Meanwhile, planners and architects have been steadily more upset by what many consider to be the commissioners' unpredictable behavior in designating buildings of disputed quality and blocking alterations to existing landmarks.

To make matters worse, simmering internal battles at the commission recently spilled over into public view. The new candidates are meant to fill out a commission that has seen four members resign and one get sacked. Three more are serving out terms that were allowed to expire. The remaining three, including chairman Gene Norman, are serving terms due to run out on June 28. The framers of the landmarks law sought to build continuity into the commission's activities by providing for overlapping terms. The piling up of vacancies and expired terms has now led—at a stroke—to the replacement of more than half the commissioners. The result is an organization with a sharply limited memory. Some people suggest that the turnover was deliberately arranged to speed up the pace of demolition and development.

For a conspiracy theorist, this makes eminent sense. The power of the Landmarks Commission has never been a greater obstacle to real-estate interests. In the panel's first three and a half years, it designated 2,032 buildings. Since then, it has taken responsibility for approximately 13,700 additional buildings and now oversees roughly 1.85 percent of all properties in the city, some of them in the most desirable parts of Manhattan.

Under such circumstances, conflict is inevitable. A recent small-scale example was a landmark synagogue on Gramercy Park South that was denied permission to put up an elevator for its elderly and handicapped worshipers. Often battles involve multi-million-dollar high rises planned for the airspaces over designated buildings. And as numerous press reports have made clear, the real-estate community has become a mainstay of financial support for the campaigns of the mayor and the members of the Board of Estimate.

Whatever the merits of claims that the city government is trying to reassure real-estate moguls by bringing in a new slate of commissioners, there is no doubt that some changes on the panel are long overdue. As a veteran of the commission recalls, the early members enjoyed something of a "country club" atmosphere, meeting once a month for genteel discussions about designating buildings of obvious quality. Then, as now, only the chairman of the commission was paid; the rest were and are volunteers.

Now commissioners may spend up to 40 hours a month deliberating over issues that some find close to absurd. Because the landmarks law requires that changes proposed for a designated building be reviewed, a screen door in Fort Greene is as deserving of the commissioners' attention as a façade in Rockefeller Center. Meetings often run from 9:30 in the morning to eleven at night. And tales abound of members wandering in late, perusing the L. L. Bean catalogue, and leaving early.

Frequently, there are too few commissioners to establish a quorum, and when the required six are present, votes are sometimes cast merely to avoid postponing action. Though universally praised for his integrity and good humor, chairman Norman gets low marks for running a meeting. "It's up to Gene to cut through the crap," says a survivor of many late-night debates, "but he doesn't."

The standard criticism heard from those who must present their plans before the commission is that the panel is inconsistent at best, quixotic at worst. "There is no set procedure," contends an architect who has had projects approved and disapproved by the commission.

Such complaints are nothing new. Indeed, two years ago, after the Rizzoli and

Photographs: left, John S. Abbott; right, A.P./Wide World.

Coty buildings on Fifth Avenue were designated as landmarks (both had been targeted by developers), Mayor Koch called for a review of commission practices. The resulting report was critical of some aspects of the organization's activities. Though the report recommended a major increase in the commission's budget, cyclical moratoriums on designation were also proposed—something critics felt would establish intermittent open seasons on demolition.

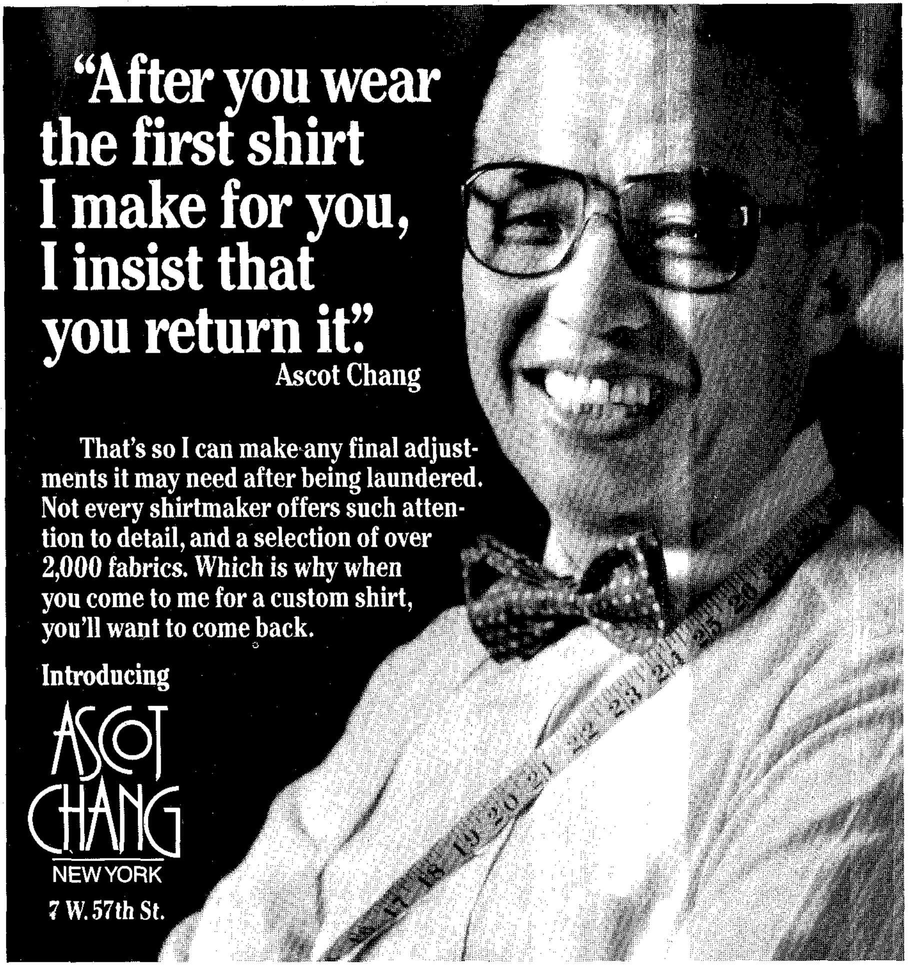
No formal action has been taken on the report, but there are those who insist it was designed to bring the commission to heel in cases where designation might hold up major development projects. Those critics found more to worry about last winter when Gene Norman withdrew his support for the reappointment of Anthony Tung, one of his most outspoken commissioners. Tung, like Norman himself, had opposed a proposal for a redesign of Bryant Park, a project dear to the heart of the mayor and a galaxy of socially and financially powerful New Yorkers. But Tung went a step further and wrote an op-ed piece on the subject for the New York *Times*. He withdrew it before it was published, but he lost his job nonetheless.

The conspiracy theorists find yet more evidence in the falloff in designations. A study by the Society for the Architecture of the City notes that in the first three years of Norman's chairmanship, a mere 317 properties have been designated, compared with 2,973 during the previous three years.

Norman takes the attacks on his stewardship with remarkable aplomb. Not surprisingly, he thinks the idea of a plot to slow down the commission is "ridiculous." He attributes the slackening in designation to the time needed to deal with such major debates as St. Bartholomew's plan to build a high rise next to its landmark church. "We got bogged down," says the chairman. He also points out that if the commission's current proposals to create historic districts on Ladies' Mile and the Upper West Side go through, they will add at least 650 buildings to the landmarks inventory.

One reason so many commissioners' terms were allowed to expire, Norman suggests, is that the city government as a whole has been hobbled by the scandals of the past year. He notes that the committee appointed by the mayor to screen new candidates for city agencies has had a long list of chores, and that the Landmarks Commission may have been viewed as "less critical" than some of the others. Norman is also quick to defend his personal style of command. "My toughness is not a matter of muscle-flexing," he says. "It's in being a quick study and a calming influence."

Nevertheless, the chairman concedes



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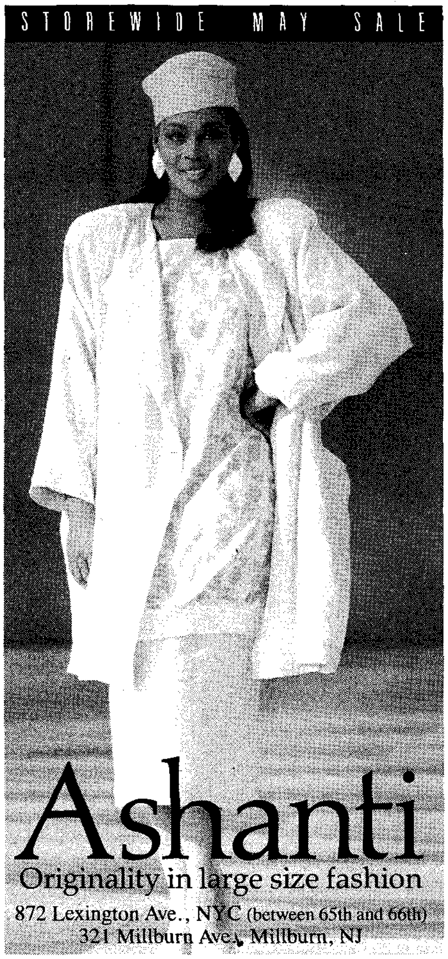

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that he has problems. Most would be solved, he thinks, by adding bodies and money. He points out that in 1982 the Landmarks Commission had a staff of 40 and a budget of about $1 million to handle 500 applications for alterations of landmark properties. This year, the number of applications will run somewhere between 2,000 and 3,000, but the staff has grown by only ten, and the budget by a modest $500,000. To speed operations, Norman is working on a set of guidelines for applicants making architectural changes, and he says he is planning to expand his legal staff, which now includes only one lawyer and an assistant to interpret one of the more complex laws on the city books. Paid commissioners would also help.

Most of all, though, what Norman wants is a breather. "We are up against a superheated real-estate market," he says, "and sometimes I feel as if we are on a treadmill. We have not been able to keep up with designation because we have had to devote our attention to regulation. We need time to deal with a changing situation."

In this city, there is little chance he will get it. If the proposed new historic districts go through, the regulation burden will grow even heavier. And as the number of development sites in the most attractive parts of town continues to shrink—and developers find ever more ingenious ways to shoehorn and piggyback office towers over, through, and in between landmark buildings—the execution of the law will become ever more difficult.

In the end, the Landmarks Preservation Commission, which was conceived with the best of intentions, is simply no longer equipped to do its job in a city that has changed violently since the loss of Penn Station. And yet the very development pressures that are hampering its operations are the ones that demand vigorous policing. The new players nominated for the team may add some vigor to the commission's proceedings, but they are still part-timers. And the preservation of New York's architecture has long since ceased to be a part-time job. What is needed most is, yes, some tightening up of the operation, but most of all a rededication at the highest levels to strengthening this vital agency with financial and moral support.

To hear some city officials tell it, New York has returned from the brink of fiscal disaster largely because of real-estate prosperity. But bad times will come again—they always do. Good buildings and the urbanity they impart to a great city will not. Maybe another shock is needed to remind the citizenry of what is at stake. Maybe another railroad station. There's still one left. You remember—the one at 42nd and Park. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

COSTUME JEWELRY

HERE'S A SALE ON COSTUME-JEWELRY samples, many one-of-a-kind. For example: iridescent oval button earrings, wholesale $18, here $10; glass-and-crystal earrings, wholesale $72, here $35; pearlized-wood-bead bracelets, wholesale $12, here $5; painted-wood cuff bracelets, wholesale $15, here $5; faceted opalescent bracelets, wholesale $40, here $25; link-chain-and-leather necklaces, wholesale $10, here $5; faceted crystal choker, wholesale $100, here $50. Also, stone-studded barrettes, wholesale $20, here $10; horsehair hair bows, plain or ornamented with pins, wholesale $30–$50, here $10 and $15; hats, including pink silk-moiré circlet with horsehair bow and pin, wholesale $45, here $25. Cash only; all sales final. *Richard A. Serbin, Ltd., 30 West 39th St., third floor (354-3010); Wed. 10 a.m.–6 p.m. and Thurs. and Fri. till 7 p.m.; 5/27–29 only.*

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Yves St. Laurent black velvet evening jacket (size 6/8), retail $1,600, here $280; Bill Blass black wool-crêpe suit (size 12), retail $1,500, here $160; Sonia Rykiel gray-and-white wool sweater with white wool pleated skirt (size 8), retail $650, here $148; and much more. Checks accepted; no credit cards; all sales final. *Terre Graff, Ltd., The Montana, 248 West 88th St., Apt. 19A (724-8800); Tues.-Sat. 10 a.m.-6 p.m.; 5/26-30 only.*

TIME AGAIN

A SELECTION OF MEN'S VINTAGE WRISTwatches (that women will want to wear, too) is being reduced 20 percent here for five days only; all watches come with a warranty of a year and a day. A few examples: 1940s Rolex Oyster Perpetual Chronometer watch with steel case, was $900, now $720; 1930s Sentinel watch with curved case and crystal and 15 jewels, was $625, now $500; 1930s Longines Weems watch with steel case and 15 jewels, was $780, now $624; 1940s LeCoultre watch with 14K-gold case and 17 jewels, was $3,000, now $2,400; 1940s Longines watch with 14K-white-gold case, diamond hour markers, 17 jewels, and curved crystal, was $1,100, now $800; 1950s LeCoultre "Mystery Watch" with 14K-gold case, 17 jewels, textured "sunburst" on inner dial, and floating hands with rhinestones, was $2,500, now $2,000; waterproof 1960s Patek Philippe watch with 18K-gold case and 18-jewel automatic movement, was $2,500, now $2,000; 1950s Movado watch with 14K-gold case, 17 jewels, and day-date function, was $950, now $760; and much more. A.E., M.C., V., checks accepted; exchanges possible. *Time Will Tell, 962 Madison Ave., near 75th St. (861-2663); Tues.-Sat. 10 a.m.-6 p.m.; 5/26-5/30 only.*

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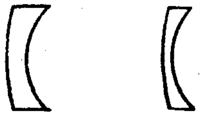

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BRAND-NAME LUGGAGE AND LEATHER goods, regularly discounted here, are now reduced further. Examples: Samsonite System 4 garment bag, list $215, here $135; Samsonite Valet carry-on garment bag (holds four suits), list $175, here $99; set of Skyway nylon luggage (26-, 29-, and 32-in. suitcases; carry-on bag; and garment bag), list $695 without 32-in. suitcase, now $350; Maximillian top-grain-cowhide briefcase with shoulder strap, list $60, now $35; Wellington black belting-leather briefcase, list $295, now $195. Also, wallets, backpacks, passport cases, and more. Free delivery. A.E., Discover, checks accepted; exchanges possible. *Greene Luggage Co., Inc., 6 East 46th St. (682-7978); Mon.–Fri. 8:30 a.m.–6 p.m. and Sat. 9 a.m.–4:30 p.m.; through 6/30.*

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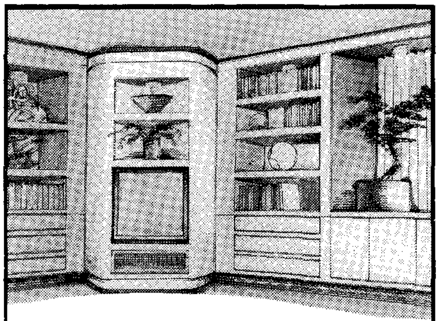

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 6/2: *Good Weather, but Stormy Late This Afternoon; The Killing Detail: A Whimsical Journey Through Barry Flanagan's Work.* #2—Through 5/30: "Japanese Widescreen Masterworks": *The Pornographers.* 5/31–7/30: "Kino Presents." 5/31–6/1: *Ulysses* (1967); *A Portrait of the Artist as a Young Man.* 6/2: *Skyline; What Have I Done to Deserve This?*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 5/27: *Lovers and Thieves; Topaze.* 5/28: *As You Like It* (1936); *The Tempest* (1960). 5/29–30: *Diabolique; The Wages of Fear.* 5/31: *The Spiders; Destiny.* 6/1: *Knock on Any Door; Let No Man Write My Epitaph.* 6/2: "Cult Movies": *A Boy and His Dog; Barba[illegible].*

3. ESS[illegible]—Grand St. at Essex. St. (982-4455). Through 5/28: *Enemy Territory.* Opening 5/29: *Cyclone.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—Through 5/30: *Radio Days.* Opening 5/31: *Salvation!* #2—*Festival of Claymation.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—Through 5/28: *Raising Arizona.* Opening 5/29: *Athens, Ga.—Inside/Out.* #2—*River's Edge.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Through 5/28: *Extreme Prejudice.* Beg. 5/29: *Gothic.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Gardens of Stone.* #2—*Platoon.* #3—*Angel Heart.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 5/27: *Moby Dick* (1956); *The Sailor From Gibraltar.* 5/28: *The Testament of Orpheus; Blood of a Poet; Orpheus.* 5/29–30: *The Philadelphia Story; Bringing Up Baby.* 5/31: *Ninotchka; Grand Hotel.* 6/1: *October; Potemkin.* 6/2: *Somewhere in the Night; House of Strangers.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 5/27–28: *The Fly* (1986); *The Fly* (1958). 5/29–30: *Such a Gorgeous Kid Like Me; The Last Metro.* 5/31: *The Tenant; Chinatown.* 6/1–2: *Atlantic City; Pretty Baby.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. (929-3350). #1 and #2—*Ishtar.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Hollywood Shuffle.* #2—*Sweet Lorraine.* #3—*Padre Nuestro.* #4—*Law of Desire.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Lethal Weapon; The Chipmunk Adventure.* #2—*Ernest Goes to Camp.* #3—*Tin Men.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Gate.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Ernest Goes to Camp.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Secret of My Success.* #2 and #3—*Beverly Hills Cop II.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Ishtar.*

42nd–60th Streets

31. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Beverly Hills Cop II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Gate.* #2—*Lethal Weapon.* #3—*Police Academy 4: Citizens on Patrol.* #4—*Angel Heart.* #5—*Extreme Prejudice.* #6—*Raising Arizona.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Creepshow 2.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *The Secret of My Success.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Ernest Goes to Camp.* **EMBASSY 3**—*Hollywood Shuffle.* **EMBASSY 4**—*The Chipmunk Adventure.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 5/28: *Platoon.* #2—Through 5/28: *Meatballs III.*

39. UNITED ARTISTS TWIN—Broadway bet. 49th–50th Sts. (247-1633). #1—*Enemy Territory.* #2—Through 5/28: *Happy Hour.* Opening 5/29: *Hunter's Blood.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Ernest Goes to Camp.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Ishtar.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Ernest Goes to Camp.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Ishtar.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Sweet Lorraine.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Blind Date.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 5/28: *The Gate.* Beg. 5/29: *"Crocodile" Dundee.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). Through 5/28: *Memed, My Hawk.* Opening 5/29: *Devil in the Flesh.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *L'Année des Méduses.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Tin Men.*

52. BARONET—Third Ave. at 59th St. (355-1663). *River's Edge.* **CORONET**—Through 5/28: *Outrageous Fortune.* Opening 5/29: *Summer Heat.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Radio Days.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). Through 5/26: *Gothic.* Opening 5/27: *The Second Victory.* **CINEMA II**—(753-0774). *Personal Services.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 5/28: *The Secret of My Success.* Opening 5/29: *Morgan Stewart's Coming Home.* #2—(832-2720). *The Stepfather.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1 and #2—*Beverly Hills Cop II.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Amazing Grace and Chuck.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Gardens of Stone.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Ernest Goes to Camp.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *Hollywood Shuffle.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1 and #2—*Beverly Hills Cop II.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*The Gate.* #2—*Lethal Weapon; The Chipmunk Adventure.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 5/28: *Platoon.* Opening 5/29: *Cyclone.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Gardens of Stone.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Prick Up Your Ears.* #2—*My Life as a Dog.* #3—*Rosa Luxemburg.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Tampopo.* #2—*Swimming to Cambodia.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 6/20: "The Films of James Stewart." 5/26–27: *The Stratton Story; Call Northside 777.* 5/28–30: *You Can't Take It With You; No Time for Comedy.* 5/31–6/1: *The Murder Man; Anatomy of a Murder.* 6/2–3: *Ziegfeld Girl; The Shopworn Angel.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—*Ernest Goes to Camp.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1 and #3—*Beverly Hills Cop II.* #2—*Tin Men.* #4—*Project X.* #5—*The Secret of My Success.* #6—*Sweet Lorraine.*

87. METRO—Broadway bet. 99th–100th Sts. (222-1200). #1—*Hollywood Shuffle.* #2—*Padre Nuestro.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1 and #2—*Beverly Hills Cop II.* #3—*Creepshow 2; American Ninja 2: The Confrontation.* #4—*The Gate.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 5/28: *Enemy Territory.* Opening 5/29: *Cyclone.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Ernest Goes to Camp.* #2—*The Gate.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30, Wed. and Fri.–Sun. at 4:30. Triple features: $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* at 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 5/27 at 7:30: *The Ghost Breakers* (1940), dir. George Marshall, with Bob Hope and Paulette Goddard.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). Contribution $5. 5/28 at 8: Films by graduate students at Bard College Film Center. 5/29 at 8: Films by Gary Adlestein: *Room in His Heart* (1985), *The Ecstasy of St. Theresa* (1983), *Italian Places* (1977–81), *Optical Lyrics* (1977–81), and *M-95 Miniatures* (work in progress); Adlestein present. 5/20 at 8: *The Invasion of Thunderbolt Pagoda* (1968), by Ira Cohen, and *Andy Warhol: Portraits of the Artist as a Young Man* (1965), by Gerard Malanga; Cohen and Malanga present. 5/31 at 8: Films by Saul Levine: *New Left Notes* (1968–82), *A Few Tunes Going Out* (in three parts), *Breaking Time* (1985, 8 mm., in four parts), *Shmatehs,* Parts I–IV, and selections from the *Portrayal* series.

EDUCATIONAL ALLIANCE WEST—51 E. 10th St. (420-1150). $6; wine and cheese served. 5/31 at 7:30: *The Shop on Main Street* (Czechoslovakia, 1965), dir. Jan Kadar.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 6/2 at 8: *Wild Boys of the Road* (1933), dir. William Wellman, and *Los Niños Abandonados,* dir. Danny Lyons; Lyons present.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; Tue.–Wed. at 12:30, 3:15, 6, and 8:45. 5/26–27: *Paroles et musiques* (France, 1985), dir. Elie Chouraqui, with Catherine Deneuve and Christophe Lambert. 6/2–3: *La Marie du port* (France, 1950), dir. Marcel Carné.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 6/21: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": *The Looking Glass* (1981), *Information Withheld* (1981), *Shifters* (1984), and *J. S. Bach* (1986), all by Juan Downey, as part of the series *The Thinking Eye.*

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4. Through 6/26: "Japanese Literature on Screen." 5/29 at 6:30: Lecture by Brett de Bary; at 7:30: *Fires on the Plain* (Japan, 1959), dir. Kon Ichikawa, based on the novel by Shohei Ooka.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). National Jewish Archive of Broadcasting (free with museum admission): 5/31 at 12:30, 1:30, and 2:30: "The Skokie Incident: Image and Reality": Compilation of network news coverage 1977–78. 5/31 at 4 ($6): *Profile of a Writer: Joseph Heller* (London Weekend Television, 1984).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 5/30: Tue.–Sat. at 1: Ardele Lister, Julie Zando, Carol Steinberg, and Kristene Diekman: recent work; at 2: *Diamond: The 8 Lights (Spheres of Influence)* (1986) and an untitled work (1987), both by Tony Oursler; at 3:15: *France/Tour/Détour/Deux/Enfants,* by Jean-Luc Godard; at 4:45: *Video Juke Box* (BBC, 1986), by Kevin Loader: A six-part history of the music video.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 5/29–6/13: "Films From Germany." 5/29 at 8: *Desert of Love* (West Germany, 1986), dir. Lothar Lambert. 5/30 at 8: *Jesus* (West Germany, 1986), dir. Michael Brinntrop.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission: Wed.–Sat. noon–5, Tue. noon–8: Through 8/1: "Columbia Pictures Television: The Studio and the Creative Process." Through 6/16, Tue.–Sat. at 12:30 and 2:45, Tue. at 5:30: *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 5/30: "A Major Gift: Columbia Pictures." 5/28 at 2:30: "A History of Camera Movement": *Rashomon* (Japan, 1950), dir. Akira Kurosawa, cinematography by Kazuo Miyagawa; at 6: *Lawrence of Arabia* (1962), dir. David Lean, with Peter O'Toole, Alec Guinness, and Omar Sharif. 5/29 at 2:30 and 6: "In Memoriam": *The First Legion* (1951), dir. Douglas Sirk, with Charles Boyer and William Demarest. 5/30 at 2: (See 5/28 at 6). 6/1 at 2:30: *The Horse of Pride* (France, 1980), dir. Claude Chabrol. 6/2 at 2:30 and 6: "In Memoriam": *Nostalghia* (Italy-U.S.S.R., 1983), dir. Andrei Tarkovsky. **Titus Theater 2:** 5/28 at 3 and 6:30: "What's Happening?": *Notebook From China* (1986), dir. Jordan Leth. Through 6/7: "Recent Acquisitions: From the Archive." 5/29 at 3: *Luminous Zone* (1973), dir. Barry Gerson, *Railroad Turnbridge* (1976), dir. Richard Serra, *Ornamentals* (1979), dir. Abigail Child, and *Pools* (1981), dir. Barbara Hammer and Barbara Klutinis; at 6:30: *Lives of Performers* (1972), dir. Yvonne Rainer. 5/30 at 2:30: *Ninotchka* (1939), dir. Ernst Lubitsch, with Greta Garbo and Melvyn Douglas; at 5:30: *The Marriage of Maria Braun* (West Germany, 1979), dir. Rainer Werner Fassbinder, with Hanna Schygulla. 5/31 at 2:30: (See 5/29 at 3); at 5:30: *Underground U.S.A.* (1980), dir. Eric Mitchell. 6/1 at 6:30: "Cineprobe": *Natural Selection* (1983), *Sorry/Hear Us* (1986), and *Mnemosyne Mother of Muses* (1986), all by Larry Gottheim; Gottheim present. 6/2 at 6:30: *The Outlaw Josey Wales* (1976), dir. and with Clint Eastwood.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 5/26–27 at 8: *Matter of Heart* (1986), dir. Mark Whitney; at 10:15: *Sid & Nancy* (1986), dir. Alex Cox, with Gary Oldman and Chloe Webb. 5/28 at 8: *Salvador* (1985), dir. Oliver Stone, with James Woods; discussion follows. 5/29–30 at 8 and 10, 5/31 at 5, 7, and 9, 6/1–2 at 8: *Thérèse* (France, 1986), dir. Alain Cavalier, with Catherine Mouchet.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Free with museum admission; children free. Through 7/15: Tue.–Sun. at 2:30: *The Jackie Robinson Story* (1950), dir. Alfred E. Green, with Robinson and Ruby Dee.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 5/28 at noon: "Films About South Africa": *Witness to Apartheid* (1986), dir. Sharon Sopher; Sopher present.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Through 6/26: Wed.–Sun. noon–6: *Raw Zones,* a video installation by Bethany Eden Jacobson.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 5/28: Tue.–Sun. at 6 and 7:40; Sat.–Sun. at 4:20: *A Woman Is a Woman* (France, 1961), dir. Jean-Luc Godard, with Jean-Paul Belmondo and Anna Karina; Tue.–Sun. at 9:30: *La Vie est à nous* (France, 1936; American premiere) and *Le Crime de M. Lange* (France, 1935), both dir. Jean Renoir. 5/29–6/7: Tue.–Sun. at 6:30: *Unfinished Business* (1987), dir. Viveca Lindfors, and *Moonfleet* (1955), dir. Fritz Lang, with Lindfors; at 9:30: *My Life for Zarah Leander* (1986), dir. Christian Blackwood, and (through 6/7 only) *La Habañera* (West Germany, 1937), dir. Douglas Sirk, with Leander. Through 6/28: "Public Service" (free): Sat.–Sun. at 2: *Chuck Solomon: Coming of Age* (1986), dir. Marc Huestis and Wendy Dallas.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 5/23–6/26: "Sculptors on Film." 5/30 at 2: *Figures in a Landscape* (1953), dir. Dudley Shaw Ashton, with Barbara Hepworth, and *Reclining Figure* (1960), with Henry Moore.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). $5. 6/1 at 8: "Music in Film": *To Parsifal* (1963), by Bruce Baillie, music by Wagner, *Gustav Mahler—Das Lied von der Erde* (1982), by Yervant Gianikian and Angela Ricci Lucchi, and *Adagio* (1986), by Tim Chu, music by Bruckner; discussion with Gianikian, Chu, and others.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.-Sat. at noon, Sun. at 1: 5/27-30: *Before the Rise of Premonition* (1985), by Ernest Marrero and Susan Kouguell, *The Visit* (1986), by Leandro Katz, and *Cinderella* (1986), by Erica Beckman; 5/31-6/4: *Landscape Suicide* (1986), dir. James Benning. Video: 5/27-30 at 2:30 and 3:30: *Kappa* (1986), by Bruce and Norman Yonemoto, and *J. S. Bach* (1986), by Juan Downey; 5/31 at 3:30 and 4:30, 6/2 at 4, 5, and 6:30, 6/3-4 at 2:30 and 3:30: *Rock My Religion* (1986), by Dan Graham.

YWCA—610 Lexington Ave. (735-9755). $3. 5/29-31: "Spiritual Enlightenment: The Films of Elda Hartley"; three films each program. 5/29 at 6: "Life's Journey"; Hartley present. 5/30-31 at **St. Bartholomew's Community House, 109 E. 50th St.:** 5/30 at 2: "Meditation and Psychic Research"; Hartley present. 5/31 at 11:30 a.m.: "World Religions"; Cecile Starr, guest speaker.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Beverly Hills Cop II.* #2—*Enemy Territory.* #3—*Ernest Goes to Camp.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Ishtar.* #2—*The Secret of My Success; The Chipmunk Adventure.* #3—*Beverly Hills Cop II.* #4—*The Gate.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Beverly Hills Cop II.* #2—Through 5/28: *Lethal Weapon.*

103. DALE—W. 231st St. at Broadway (884-5300). #1 and #2—*Beverly Hills Cop II.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Beverly Hills Cop II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Beverly Hills Cop II.* #2—*Ishtar.* #3—Through 5/28: *The Gate.* Beg. 5/29: *Morgan Stewart's Coming Home.* #4—*Ernest Goes to Camp.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 5/28: *Enemy Territory.* Beg. 5/29: *Cyclone.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Creepshow 2; The Chipmunk Adventure.* #2 and #3—*Beverly Hills Cop II.* #4—*Happy Hour.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Ernest Goes to Camp.* #2—*Enemy Territory; Angel Heart.* #3—Through 5/28: Spanish films. Beg. 5/29: *Cyclone.* #4—*Hollywood Shuffle.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Gardens of Stone.* #2—*Ishtar.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Enemy Territory.* #2—*Ishtar.* #3—Through 5/28: *The Gate.* Beg. 5/29: *Hunter's Blood.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Ishtar.* #2—*The Secret of My Success.* #3—*Meatballs III; The Chipmunk Adventure.* #4—*The Gate.* #5—*Creepshow 2.* #6—*American Ninja 2.* #7—*Lethal Weapon.* #8—*Enemy Territory.* #9—*Hollywood Shuffle.* #10 and #11—*Beverly Hills Cop II.* #12—*Ernest Goes to Camp.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Creepshow 2; The Chipmunk Adventure.* #2—*Ernest Goes to Camp.* #3—*Ishtar.* #4—Through 5/28: *Tin Men; Blind Date.* Beg. 5/29: *Cyclone.* #5—Through 5/28: *Hollywood Shuffle; Gardens of Stone.* Beg. 5/29: *Morgan Stewart's Coming Home.* #6—*Lethal Weapon.* #7—*Enemy Territory.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 5/28: *Creepshow 2; Platoon.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Ishtar.* #2—*Hollywood Shuffle.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Ishtar.* #2—*Ernest Goes to Camp.* #3—*The Gate; The Chipmunk Adventure.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Ernest Goes to Camp.* #2—*Gardens of Stone; The Aristocats.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—Through 5/28: *Creepshow 2; American Ninja 2.* Beg. 5/29: *Cyclone.* #2—*Beverly Hills Cop II.* #3—Through 5/28: *The Gate.* Beg. 5/29: *Morgan Stewart's Coming Home.* #4—*Enemy Territory.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Beverly Hills Cop II.* #2—Through 5/28: *The Gate.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 5/28: *Ishtar.* Beg. 5/29: *Hunter's Blood.* #2—*Enemy Territory.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Beverly Hills Cop II.* #2—*Happy Hour; Meatballs III.* #3—*The Gate.* #4—*The Secret of My Success.* #5—*Platoon.*

211. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1 and #2—*Beverly Hills Cop II.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1 and #2—*Beverly Hills Cop II.*

213. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1 and #2—*Beverly Hills Cop II.* #3—*The Gate.* #4—*The Chipmunk Adventure; Creepshow 2.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Beverly Hills Cop II.* #2—*The Secret of My Success.* #3—*Happy Hour.*

215. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Ishtar.* #2—*Enemy Territory.* #3—Through 5/28: *Meatballs III.* Beg. 5/29: *Cyclone.* #4—Through 5/28: *Gardens of Stone; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.*

216. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Ishtar.* #2—*The Chipmunk Adventure.* #3 and #4—*Beverly Hills Cop II.* #5—Through 5/28: *Enemy Territory.* Beg. 5/29: *Morgan Stewart's Coming Home.* #6—*Ernest Goes to Camp.* #7—*The Secret of My Success.* #8—*Project X.* #9—*Gardens of Stone.*

217. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Ernest Goes to Camp.* #2—*Enemy Territory; The Chipmunk Adventure.* #3—*Beverly Hills Cop II.* #4—*The Gate.* #5—Through 5/28: *Happy Hour; Meatballs III.* Beg. 5/29: *Cyclone.* #6—*Ishtar.*

218. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Through 5/28: *Lethal Weapon.* #2—Through 5/28: *Radio Days; Hollywood Shuffle.*

219. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Enemy Territory.* #2 and #3—*Beverly Hills Cop II.* #4—Through 5/28: *Creepshow 2; American Ninja 2.* Beg. 5/29: *Cyclone.* #5—*The Gate.*

220. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1 and #2—*Beverly Hills Cop II.* #3—Through 5/28: *The Gate.* Beg. 5/29: *Hunter's Blood.* #4—Through 5/28: *Enemy Territory; The Chipmunk Adventure.*

221. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*Gardens of Stone.* #2—Through 5/28: *American Ninja 2; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.* #3—*The Gate.* #4—*River's Edge.*

222. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1 and #2—Temporarily closed. #3—*Ernest Goes to Camp.* #4—*Ishtar.* #5—*Project X.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Ernest Goes to Camp.* #2—Through 5/28: *Blind Date.* Beg. 5/29: *Hunter's Blood.* #3—*Creepshow 2.* #4—*The Gate.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Ernest Goes to Camp.* #2—*Ishtar.* #3—*Beverly Hills Cop II.* #4—*Enemy Territory.* #5—Through 5/28: *The Gate.* Beg. 5/29: *Hunter's Blood.* #6—Through 5/28: *Creepshow 2; The Chipmunk Adventure.* Beg. 5/29: *Cyclone.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*River's Edge.* #2—*Platoon.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Ishtar.* #2—*Ernest Goes to Camp.* #3—*The Secret of My Success.* #4—Through 5/28: *Gardens of Stone; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.*

303. CORONA—PLAZA—(639-7722). Through 5/28: *A Nightmare on Elm Street, Part 3; Quiet Cool.* Beg. 5/29: *Lethal Weapon; Heartbreak Ridge.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Ishtar.* #2—*The Gate.* #3—*The Secret of My Success.* #4—*Meatballs III; The Chipmunk Adventure.* #5—*Ernest Goes to Camp.* #6—*Tin Men.* #7—*Enemy Territory.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Beverly Hills Cop II.* #2—Temporarily closed.

306. FLUSHING—UA QUARTET—(359-6777). #1—*Enemy Territory.* #2 and #3—*Beverly Hills Cop II.* #4—*The Gate.*

307. FLUSHING—UTOPIA—(454-2323). #1—Tent.: *Lethal Weapon.* #2—Tent.: *Tin Men.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Tin Men; The Aristocats.* #2—*Raising Arizona.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Ernest Goes to Camp.* #2—Through 5/28: *Meatballs III; Creepshow 2.* Beg. 5/29: *Morgan Stewart's Coming Home.* #3—*Ishtar.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Gardens of Stone.* #2—Through 5/28: *Blind Date.* Beg. 5/29: *The Stepfather.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Secret of My Success.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Gate.* #2—*Enemy Territory.* #3—Through 5/28: *Happy Hour; The Chipmunk Adventure.* Beg. 5/29: *Cyclone.* #4—Through 5/28: *Project X.* Beg. 5/29: *Hunter's Blood.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*The Secret of My Success.* #2—*Ishtar.* #3—*Blind Date; The Chipmunk Adventure.* #4—*Ernest Goes to Camp.* #5—*The Gate.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—*Beverly Hills Cop II.* #2—*Gardens of Stone.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Ishtar.* #2—Through 5/28: *Happy Hour.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Enemy Territory.* #2—Through 5/28: *Creepshow 2; American Ninja 2.* Beg. 5/29: *Cyclone.* #3—*The Gate.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Radio Days.* #2—*Beverly Hills Cop II.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Beverly Hills Cop II.* #2—*Ernest Goes to Camp.* #3—*The Gate.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Through 5/28: *Steele Justice.* #2—Program unavailable.

320. REGO PARK—LOEWS LEFRAK CITY—(699-4700). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—*Hot Pursuit.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). Program unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—Tent.: *Project X.* #2—*Ishtar.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Ernest Goes to Camp.* #2—*Blind Date.*

401. NEW DORP—HYLAN—(351-6601). #1—*Ishtar.* #2—*Beverly Hills Cop II.*

402. NEW DORP—LANE—(351-2110). *"Crocodile" Dundee; The Chipmunk Adventure.*

403. NEW DORP—RAE—(979-0444). #1—Through 5/28: *Lethal Weapon.* #2—Through 5/28: *Happy Hour.* #3—Through 5/28: *Enemy Territory.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—Through 5/28: *The Gate.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—*The Secret of My Success.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Beverly Hills Cop II.* #2—*Ernest Goes to Camp.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Ishtar; The Aristocats.* #2—*The Gate; The Chipmunk Adventure.*

501. BELLMORE—MOVIES—(783-7200). Through 5/28: *Platoon.* Beg. 5/29: *Tin Men.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 5/28: *Lethal Weapon; The Aristocats.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Ishtar.* #2—Through 5/28: *Happy Hour; The Chipmunk Adventure.* Beg. 5/29: *Hunter's Blood.* #3—*Enemy Territory.* #4—Through 5/28: *The Gate.* Beg. 5/29: *Morgan Stewart's Coming Home.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Ernest Goes to Camp.* #2—*Gardens of Stone; The Chipmunk Adventure.* #3—*The Secret of My Success.* #4—*Project X.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1 and #2—*Beverly Hills Cop II.* #3—*Ishtar.* #4—*The Gate.* #5—*The Secret of My Success.* #6—*Ernest Goes to Camp.* #7—Through 5/28: *Gardens of Stone.* Beg. 5/29: *Morgan Stewart's Coming Home.* #8—*Happy Hour; The Chipmunk Adventure.*

506. GREAT NECK—SQUIRE—(466-2020). #1 and #2—*Beverly Hills Cop II.* #3—Through 5/28: *The Gate.* Beg. 5/29: *Hunter's Blood.*

507. HEWLETT—RKO—(791-6768). Through 5/28: *Outrageous Fortune; The Aristocats.* Beg. 5/29: *Blind Date.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 5/28: *Enemy Territory.* Beg. 5/29: *Hunter's Blood.* #2—Through 5/28: *The Gate; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1 and #2—*Beverly Hills Cop II.* #3—*Project X.* #4—*The Secret of My Success.* #5—*Lethal Weapon.* #6—*"Crocodile" Dundee.*

510. LAWRENCE—RKO—(371-0203). #1—*Lethal Weapon.* #2—Through 5/28: *The Gate.* Beg. 5/29: *Morgan Stewart's Coming Home.* #3—*Ishtar.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 5/28: *Tin Men.* Beg. 5/29 (tent.): *The Secret of My Success.* #2—*Project X.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1 and #2—*Beverly Hills Cop II.* #3—*Gardens of Stone.* #4—*Ernest Goes to Camp.* #5—*River's Edge.* #6—*The Secret of My Success.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 5/28: *Hot Pursuit.* Beg. 5/29: *The Secret of My Success.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Gardens of Stone.* #2—*Tin Men; The Chipmunk Adventure.* #3—*The Stepfather.* #4—*Project X.*

515. MALVERNE—TWIN—(599-6966). #1—*Raising Arizona.* #2—*Tin Men.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Tin Men; The Chipmunk Adventure.* #2—*Ernest Goes to Camp.* #3—*Gardens of Stone.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 5/28: *The Gate.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—*Tin Men.* #3—*Ernest Goes to Camp.* #4—*The Secret of My Success.* #5—Through 5/28: *Happy Hour.* Beg. 5/29: *Cyclone.* #6—*Creepshow 2; The Chipmunk Adventure.* #7—*Ishtar.* #8—*Enemy Territory.* #9—Through 5/28: *Gardens of Stone.* Beg. 5/29: *Hunter's Blood.*

518. MASSAPEQUA—PEQUA—(799-6464). *Beverly Hills Cop II.*

519. MERRICK—TWIN—(546-1270). #1—*Ernest Goes to Camp.* #2—Through 5/28: *The Secret of My Success.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ishtar.* #2—*Tin Men; The Aristocats.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 5/28: *Tin Men.* #2—Through 5/28: *Lethal Weapon.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—*Hot Pursuit.* #2—Through 5/28: *Raising Arizona.* Beg. 5/29: *Morgan Stewart's Coming Home.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Through 5/28: *A Room With a View.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—*Outrageous Fortune; The Aristocats.* #3—*The Secret of My Success.* #4—*The Gate; Enemy Territory.* #5—*Project X.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). *Beverly Hills Cop II.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—*The Secret of My Success.* #2—*Ernest Goes to Camp.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Ishtar.* #2—*Platoon.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Ernest Goes to Camp.* #2—*Tin Men.* #3—*Gardens of Stone.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Ishtar.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—*Ernest Goes to Camp.* #2—*Project X.* #3—*Gardens of Stone.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Hollywood Shuffle.* #2—*Ishtar.* #3—*Lethal Weapon.* #4 and #5—*Beverly Hills Cop II.* #6—*The Secret of My Success.* #7—*American Ninja 2.* #8—*Platoon; The Chipmunk Adventure.* #9—*Enemy Territory.* #10—*River's Edge.* #11—*Creepshow 2.* #12—*The Gate.*

531. WANTAGH—RKO—(781-6969). Through 5/28: *Outrageous Fortune; The Aristocats.* Beg. 5/29: *Blind Date.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Ishtar.* #2—*Beverly Hills Cop II.* #3—Through 5/28: *The Gate.* Beg. 5/29: *Ernest Goes to Camp.*

533. WESTBURY—WESTBURY—(333-1911). #1—Through 5/28: *Hollywood Shuffle.* #2—*Ernest Goes to Camp.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Project X.* #2—*Enemy Territory.* #3—Through 5/28: *Gardens of Stone; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.*

601. BABYLON—SOUTH BAY—(587-7676). #1 and #2—*Beverly Hills Cop II.* #3—*Ernest Goes to Camp.*

602. BAY SHORE—CINEMA—(665-1722). *Ishtar.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Happy Hour.* #2—*The Gate.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Beverly Hills Cop II.* #2—*Ernest Goes to Camp; Pee-wee's Big Adventure.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Secret of My Success.* #2—*Blind Date; The Chipmunk Adventure.* #3—*Lethal Weapon.* #4—*Ernest Goes to Camp.* #5—*Creepshow 2.* #6 and #7—*Beverly Hills Cop II.* #8—*Gardens of Stone.* #9—*The Gate.* #10—*Project X.* #11—*Ishtar.* #12—*Enemy Territory.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Ishtar.* #2 and #3—*Beverly Hills Cop II.* #4—*The Gate.* #5—*Enemy Territory.* #6—*Creepshow 2.* #7—*Project X.* #8—*The Secret of My Success.* #9—*River's Edge.* #10—*Platoon; The Chipmunk Adventure.* #11—*Ernest Goes to Camp.* #12—*Lethal Weapon.*

609. COMMACK—RKO—(499-4545). #1—*Raising Arizona.* #2—*Gardens of Stone.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Ernest Goes to Camp.* #2 and #3—*Beverly Hills Cop II.* #4—Through 5/28: *Beverly Hills Cop II.* Beg. 5/29: *Morgan Stewart's Coming Home.* #5—*The Gate.* #6—Through 5/28: *Enemy Territory; The Chipmunk Adventure.* Beg. 5/29: *Hunter's Blood.* #7 and #8—*Ishtar.*

611. CORAM—PINE—(698-6442). #1—Tent.: *Lethal Weapon.* #2—Tent.: *Tin Men.* #3—Tent.: *Project X.* #4—Program unavailable.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Ishtar.* #2—*Beverly Hills Cop II.* #3—*Ernest Goes to Camp.* #4—Through 5/28: *Gardens of Stone; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.* #5—*The Stepfather.*

613. ELWOOD—ELWOOD—(499-7800). #1 and #2—*Beverly Hills Cop II.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 5/29–30: *Lethal Weapon.*

615. GREENPORT—GREENPORT—(477-0500). Through 5/28: *Radio Days.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—*Ishtar.* #2—*Ernest Goes to Camp.* #3—*Project X.* #4—*Gardens of Stone; The Chipmunk Adventure.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). *The Secret of My Success.*

618. ISLIP—ISLIP—(581-5200). #1 and #2—*Beverly Hills Cop II.* #3—*The Secret of My Success; The Chipmunk Adventure.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). *Ernest Goes to Camp.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 5/28: *Police Academy 4.* Beg. 5/29: *Lethal Weapon.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 5/28: *The Gate; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—Through 5/28: *Gardens of Stone.* #3—*Ishtar.* #4—*Ernest Goes to Camp.* #5—*The Secret of My Success.* #6—*Beverly Hills Cop II.*

622. MONTAUK—THE MOVIES—(668-2393). 5/29–31: *Lethal Weapon.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/28: *Raising Arizona.* Beg. 5/29: *Gardens of Stone.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 5/28: *Happy Hour.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—Through 5/28: *Project X.* Beg. 5/29: *Cyclone.* #3—*Enemy Territory.* #4, #5, and #13—*Beverly Hills Cop II.* #6—*The Gate.* #7 and #8—*Ishtar.* #9—*Ernest Goes to Camp.* #10—Through 5/28: *Blind Date; The Chipmunk Adventure.* Beg. 5/29: *Hunter's Blood.* #11—*Gardens of Stone.* #12—*The Secret of My Success.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Raising Arizona.* #2—Through 5/28: *Extreme Prejudice.* Beg. 5/29: *Gardens of Stone.* #3—Through 5/28: *Hot Pursuit.* Beg. 5/29: *Blind Date.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Gardens of Stone.* **WEST**—Through 5/28: *Creepshow 2.* Beg. 5/29: *Morgan Stewart's Coming Home.*

629. ROCKY POINT—DRIVE-IN—(744-8900). *Ernest Goes to Camp; Pee-wee's Big Adventure.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 5/28: *Memed, My Hawk.* Beg. 5/29: *My Sweet Little Village.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Project X.* #2—*Ernest Goes to Camp.* #3—*The Gate.*

632. SHIRLEY—DRIVE-IN—(281-5444). *Beverly Hills Cop II.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Ishtar.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1 and #2—*Beverly Hills Cop II.* #3—*Ishtar.*

635. STONY BROOK—LOEWS—(751-2300). #1 and #2—*Beverly Hills Cop II.* #3—*The Secret of My Success.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Secret of My Success.* #2—Through 5/28: *Creepshow 2.* Beg. 5/29: *Project X.* #3—Through 5/28: *Hot Pursuit.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1 and #2—*Beverly Hills Cop II.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Ernest Goes to Camp.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Secret of My Success.* #2—*Ernest Goes to Camp.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Beverly Hills Cop II.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1 and #2—*Ishtar.* #3—Through 5/28: *Gardens of Stone.* Beg. 5/29: *Morgan Stewart's Coming Home.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Ernest Goes to Camp.* #2—*Hollywood Shuffle.*

704. HARRISON—CINEMA—(835-5952). Through 5/28: *The Secret of My Success.*

705. HARTSDALE—CINEMA—(428-2200). #1 and #2—*Beverly Hills Cop II.* #3—*The Gate.* #4—Through 5/28: *The Secret of My Success.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Ernest Goes to Camp.* #2 and #3—*Beverly Hills Cop II.* #4—*Lethal Weapon; The Chipmunk Adventure.* #5—*Project X.* #6—*Gardens of Stone.*

#7—*The Secret of My Success.* #8—*The Gate.* #9—*Ishtar.* #10—*Enemy Territory.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Ishtar.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Ernest Goes to Camp.* #2—*Tin Men.* #3—Through 5/28: *The Gate.* Beg. 5/29: *Hunter's Blood.* #4—Through 5/28: *Enemy Territory.* Beg. 5/29: *Morgan Stewart's Coming Home.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 5/28: *Platoon.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—*Gardens of Stone.* #3—*The Chipmunk Adventure.* #4—*Ishtar.* #5—*The Secret of My Success.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 5/28: *Lethal Weapon.* Beg. 5/29: *Project X.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100). #1—*The Gate.* #2—*Beverly Hills Cop II.*

712. NEW ROCHELLE—TOWN—(632-9700). *Project X.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Beverly Hills Cop II.* #2—*Happy Hour; The Chipmunk Adventure.* #3—*Ernest Goes to Camp.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 5/28: *Outrageous Fortune.* #2—Through 5/28: *Platoon.* #3—Through 5/28: *Lethal Weapon.* #4—*Creepshow 2.* #5—*Raising Arizona.* #6—Through 5/28: *Enemy Territory.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1 and #2—*Beverly Hills Cop II.* #3—Through 5/28: *"Crocodile" Dundee; The Aristocats.* #4—*Ernest Goes to Camp.*

716. PELHAM—PICTURE HOUSE—(738-3160). Program unavailable.

718. RYE—RYE RIDGE—(939-8177). #1—*Beverly Hills Cop II.* #2—*Gardens of Stone.*

719. SCARSDALE—FINE ARTS—(723-6699). *Ishtar.*

720. SCARSDALE—PLAZA—(725-0078). Through 5/28: *Tin Men.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—Through 5/28: *Lethal Weapon; The Chipmunk Adventure.* #2—Through 5/28: *"Crocodile" Dundee.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Ernest Goes to Camp.* #2—Through 5/28: *Project X.* #3—Through 5/28: *Creepshow 2.* #4—Through 5/28: *The Stepfather.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Beverly Hills Cop II.* #2—*The Gate.* #3—*Hot Pursuit; The Aristocats.* #4—*The Secret of My Success.* #5—*River's Edge.* #6—*Raising Arizona.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 5/28: *Happy Hour.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—*The Gate.* #3—*Ishtar.* #4—Through 5/28: *Creepshow 2.* Beg. 5/29: *Cyclone.* #5—Through 5/28: *Gardens of Stone.* Beg. 5/29: *Hunter's Blood.* #6—*Enemy Territory.* #7—*The Secret of My Success.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 5/28: *Project X.* #2—Through 5/28: *Hot Pursuit.*

Rockland County

752. NANUET—MALL—(623-6336). Through 5/28: *Blind Date; The Aristocats.*

753. NANUET—RKO MOVIES—(623-0211). #1—*The Secret of My Success.* #2—*Gardens of Stone.* #3—Through 5/28: *The Gate.* Beg. 5/29: *Morgan Stewart's Coming Home.* #4—*Ernest Goes to Camp.* #5—*Ishtar.*

754. NANUET—ROUTE 59—(623-3355). Through 5/28: *The Stepfather.* Beg. 5/29: *Hunter's Blood.*

755. NEW CITY—TOWN—(634-5100). #1—*Beverly Hills Cop II.* #2—*The Secret of My Success.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Ernest Goes to Camp.* #2—Through 5/28: *The Gate.* Beg. 5/29: *Morgan Stewart's Coming Home.*

757. NYACK—CINEMA EAST—(358-6631). *Raising Arizona.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Beverly Hills Cop II.*

759. PEARL RIVER—CENTRAL—(735-2530). #1 and #2—*Beverly Hills Cop II.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Ernest Goes to Camp.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Creepshow 2.*

762. SPRING VALLEY—PIX—(425-6902). #1—*The Secret of My Success.* #2—*Ishtar.*

763. STONY POINT—9 W—(942-0303). Through 5/28: *Lethal Weapon.* Beg. 5/29: *The Secret of My Success.*

764. SUFFERN—LAFAYETTE—(357-6030). *Project X.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Tin Men.* #2—*The Secret of My Success.*

801. DANBURY—CINE—(743-2200). #1—*Ishtar.* #2—*Gardens of Stone.* #3—Through 5/28: *Blind Date.*

802. DANBURY—CINEMA—(748-2923). #1—*"Crocodile" Dundee.* #2—*Ernest Goes to Camp.*

803. DANBURY—PALACE—(748-7496). #1—*Beverly Hills Cop II.* #2—*The Gate.* #3—Through 5/28: *Monster in the Closet; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Secret of My Success.* #2—*Ishtar.*

806. FAIRFIELD—COUNTY—(334-1411). *Ernest Goes to Camp.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Secret of My Success.* #2—*A Room With a View.*

808. GREENWICH—PLAZA—(869-4030). #1—*Ishtar.* #2—*"Crocodile" Dundee.* #3—Through 5/28: *Tin Men.* Beg. 5/29: *River's Edge.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Ishtar.* #2—*Beverly Hills Cop II.*

810. NORWALK—CINEMA—(838-4504). #1—*Ernest Goes to Camp.* #2—*Creepshow 2.*

811. NORWALK—NORWALK—(866-9202). *The Gate.*

812. RIDGEFIELD—CINEMA—(438-3338). *Ernest Goes to Camp.*

813. SOUTH NORWALK—SONO—(866-9202). 5/26–28: *Blue Velvet.* 5/29–6/1: *Thérèse.* 6/2–4: *Miss Mary.*

814. SPRINGDALE—STATE—(325-0250). Through 5/28: *Lethal Weapon.*

815. STAMFORD—AVON—(324-9205). #1—Through 5/28: *Monster in the Closet; The Chipmunk Adventure.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—*The Gate.*

816. STAMFORD—CINEMA—(324-3100). #1—*Ernest Goes to Camp.* #2—*Gardens of Stone.* #3—*Project X.*

817. STAMFORD—RIDGEWAY—(323-5000). #1 and #2—*Beverly Hills Cop II.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1 and #2—*Beverly Hills Cop II.* #3—*Gardens of Stone.*

819. WESTPORT—FINE ARTS—(227-3324). #1—*Ishtar.* #2—Through 5/28: *Working Girls; The Chipmunk Adventure.* #3—(227-9619). *Tin Men.* #4—(226-6666). *A Room With a View.*

820. WESTPORT—POST—(227-0500). *Beverly Hills Cop II.*

821. WILTON—CINEMA—(762-5678). *The Secret of My Success.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Beverly Hills Cop II.* #2—*Ernest Goes to Camp.* #3—Through 5/28: *Happy Hour.* #4—Through 5/28: *Creepshow 2.* Beg. 5/29: *The Gate.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1 and #2—*Beverly Hills Cop II.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Gate.* #2—Through 5/28: *Creepshow 2.* Beg. 5/29: *Cyclone.* #3—Through 5/28: *Happy Hour; Meatballs III.* Beg. 5/29: *Hunter's Blood.* #4—*Enemy Territory.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Lethal Weapon.* #2—*Ishtar.* #3—*Ernest Goes to Camp.* #4—*River's Edge.* #5—*Creepshow 2.* #6—*Enemy Territory.* #7—*Happy Hour.* #8—*Meatballs III.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1 and #5—*Beverly Hills Cop II.* #2—*Gardens of Stone.*

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#3—*The Secret of My Success.* #4—*The Gate.* #6—*Blind Date.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Platoon.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1 and #2—*Beverly Hills Cop II.*

913. IRVINGTON—CASTLE—(372-9324). #1—Through 5/28: *The Gate; Enemy Territory.* #2—Through 5/28: *Lethal Weapon.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 5/28: *The Gate.* Beg. 5/29: *Hunter's Blood.*

914. LIVINGSTON—COLONY—(992-0800). *Ishtar.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *A Room With a View.*

916. MILLBURN—RKO—(376-0800). #1—*The Secret of My Success.* #2—*Raising Arizona.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Ernest Goes to Camp.* #2—*The Secret of My Success.* #3—*Tin Men; The Chipmunk Adventure.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Enemy Territory.* #2—*Creepshow 2.* #3—*The Aristocats.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Gate.* #2—*Ishtar.* #3—*Ernest Goes to Camp.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 5/28: *Gardens of Stone.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2 and #3—*Ishtar.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Beverly Hills Cop II.* #2—*Lethal Weapon.* #3—*Gardens of Stone.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 5/28: *Platoon; The Aristocats.*

931. CRANFORD—RKO—(276-9120). #1—*Ernest Goes to Camp.* #2—*The Secret of My Success.*

932. ELIZABETH—ELMORA—(352-3483). Through 5/28: *Tin Men; Nothing in Common.*

933. LINDEN—QUAD—(925-9787). #1—*The Secret of My Success.* #2—*Ernest Goes to Camp.* #3—Through 5/28: *Happy Hour.* #4—Through 5/28: *Meatballs III; Lethal Weapon.*

934. UNION—FIVE POINTS—(964-3466). #1—Through 5/28: *Blind Date.* #2—*The Gate.*

935. UNION—LOST PICTURE SHOW—(964-4497). Through 5/28: *Tin Men.*

936. UNION—RKO—(686-4373). #1—*Beverly Hills Cop II.* #2—*Ishtar.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 5/28: *The Stepfather.* Beg. 5/29: *Morgan Stewart's Coming Home.* #2—*Gardens of Stone.* #3—*Children of a Lesser God.*

938. WESTFIELD—TWIN—(654-4720). #1—Through 5/28: *Outrageous Fortune.* #2—Through 5/28: *Raising Arizona.* #3—Through 5/28: *Enemy Territory.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Ernest Goes to Camp.* #2—*The Chipmunk Adventure.* #3—Through 5/28: *Meatballs III.*

951. CLOSTER—CLOSTER—(768-8800). *Beverly Hills Cop II.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1 and #3—*Beverly Hills Cop II.* #2—*Gardens of Stone.* #4—*Ernest Goes to Camp.*

953. EMERSON—TOWN—(261-1000). #1—*Project X.* #2—*Gardens of Stone.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 5/28: *Blind Date.* Beg. 5/29: *Cyclone.* #2—Through 5/28: *Enemy Territory.* Beg. 5/29: *Morgan Stewart's Coming Home.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Happy Hour.* #2—*The Gate.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Tin Men.* #2—Through 5/28: *Enemy Territory.* Beg. 5/29: *Morgan Stewart's Coming Home.*

957. FORT LEE—SHARON—(224-0202). *Ishtar.*

958. OAKLAND—TWIN—(337-4478). #1—*The Gate.* #2—*Ishtar.*

959. PARAMUS—CINEMA 35—(845-5070). Through 5/28: *Enemy Territory.* Beg. 5/29: *Hunter's Blood.*

961. PARAMUS—RKO BERGEN MALL—(845-4449). Through 5/28: *Tin Men.* Beg. 5/29: *Morgan Stewart's Coming Home.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1, #7, and #10—*Beverly Hills Cop II.* #2—*River's Edge.* #3—*The Stepfather.* #4—*Project X.* #5—*The Secret of My Success.* #6—*Ishtar.* #8—*Gardens of Stone.* #9—*Lethal Weapon; The Chipmunk Adventure.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1—*Raising Arizona.* #2—*The Gate.* #3—*Ernest Goes to Camp.*

964. RAMSEY—CINEMA—(825-2090). *Tin Men; The Chipmunk Adventure.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 5/28: *Project X.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1 and #2—*Beverly Hills Cop II.* #3—*Ernest Goes to Camp.* #4—*Ishtar.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Ernest Goes to Camp.* #2—Through 5/28: *Tin Men; The Aristocats.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Platoon.* #2—*Tin Men* #3—*Outrageous Fortune; The Aristocats.* #4—*Blind Date.* #5—*Enemy Territory.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*The Gate.* #2—*Raising Arizona.* #3—*The Secret of My Success.*

971. WESTWOOD—PASCACK—(664-3200) #1—*Ernest Goes to Camp.* #2—*Tin Men.* #3 and #4—*Ishtar.*

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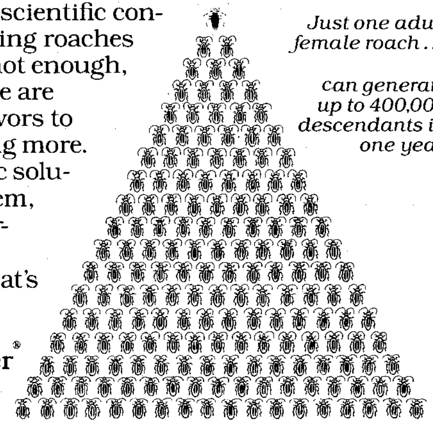
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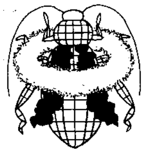

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

AMAZING GRACE AND CHUCK—(1 hr. 52 min.; 1987) An idealistic young boy from a small town in Montana who is determined to change the world befriends a basketball superstar. With Alex English, Jamie Lee Curtis, Gregory Peck, William L. Petersen, and Joshua Zuehlke. Written by David Field. Dir. Mike Newell. PG. **63**

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **7, 33, 109**

L'ANNEE DES MEDUSES—(1 hr. 51 min.; 1984) In French, Eng. subtitles. A sunstruck bore. At a beach in the south of France, gorgeous women loll about and talk. The writer-director, Christopher Frank, is too solemn to give us what we want—a more knowing, topless *Beach Blanket Bingo.* Instead, Frank gives us a philosophical pimp who looks into women's eyes and knows exactly what they want; some highly metaphorical jellyfish, who seem to kiss the camera with their round, mushy faces; and the shapely but rather stupid-looking Valerie Kaprisky, who seduces and betrays her way across the sand without so much as a peeling nose. (5/11/87) **49**

ATHENS, GA.—INSIDE/OUT—(1 hr. 22 min.; 1987) A documentary exploring the rock-and-roll subculture in Athens, Georgia, featuring interviews and performances by R.E.M., the B-52's, Pylon, and other local artists. Dir. Tony Gayton. **5**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) Reviewed in this issue. R. **24, 31, 62, 67, 85, 89, 100, 101, 102, 103, 104, 106, 108, 112, 207, 208, 210, 211, 212, 213, 214, 216, 217, 219, 220, 300, 305, 306, 314, 317, 318, 401, 405, 505, 506, 509, 512, 518, 524, 530, 532, 601, 604, 606, 608, 610, 612, 613, 618, 621, 625, 632, 634, 635, 637, 701, 705, 706, 711, 713, 715, 718, 723, 755, 758, 759, 803, 809, 817, 818, 820, 900, 901, 904, 911, 921, 936, 951, 952, 962, 962, 967**

BLIND DATE—(1 hr. 35 min.; 1987) Blake Edwards tirelessly grinding on and on. The idea of this comedy—a young man (Bruce Willis) goes on a blind date with a wild girl (Kim Basinger) and gets his life wrecked—seems lifted from Scorsese's *After Hours,* and Edwards shoots in an impatient and slipshod way. There is a potentially great sequence in which Basinger, plastered, disrupts a formal dinner party and severely discomforts a proper Japanese couple, but Edwards brings the scene to a boil too quickly. The movie is a hit because of Willis, whose very ordinariness may account for his phenomenal popularity. Women look at him and see the lout at school who turned out to be rather sweet once you know him. Basinger, though poorly dressed and coiffed, gives a better performance than usual. She achieves a new ditsy style, her version of the Kay Kendall good-time girl, but Edwards doesn't support her with good close-ups and private moments. With John Larroquette. Written by Dale Launer. (4/13/87) PG-13. **46, 200, 223, 310, 313, 400, 507, 531, 606, 625, 626, 752, 801, 904, 934, 954, 969**

THE CHIPMUNK ADVENTURE—(1 hr. 16 min.; 1987) In this animated feature, the Chipmunks (Alvin, Simon, and Theodore) compete with the Chipettes in an around-the-world hot-air-balloon race for a $100,000 prize. Written by Janice Karman and Ross Bagdasarian. Dir. Karman. G. **20, 36, 68, 101, 108, 112, 200, 204, 213, 215, 216, 217, 220, 221, 300, 302, 304, 312, 313, 402, 500, 503, 504, 505, 508, 514, 516, 517, 530, 600, 606, 608, 610, 612, 616, 618, 621, 625, 706, 709, 713, 721, 803, 815, 819, 917, 950, 962, 964**

CREEPSHOW 2—(1 hr. 31 min.; 1987) Three new tales of horror based on the stories of Stephen King. With Lois Chiles, George Kennedy, Dorothy Lamour, and Tom Savini. Screenplay by George Romero. Dir. Michael Gornick. R. **34, 89, 108, 112, 200, 201, 207, 213, 219, 223, 300, 309, 316, 517, 530, 606, 608, 627, 636, 714, 722, 724, 761, 810, 900, 902, 903, 918**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **47, 402, 509, 715, 721, 802, 808**

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. An Italian woman, engaged to marry a former revolutionary who yearns for a stable life-style, becomes erotically obsessed with a high-school student. An updated version of Raymond Radiguet's 1923 novel. With Maruschka Detmers and Federico Pitzalis. Dir. Marco Bellocchio. X. **48**

ERNEST GOES TO CAMP—(1 hr. 30 min.; 1987) Comedian Jim Varney stars as Ernest P. Worrell, the handyman at a summer camp who is made the counselor for a group of juvenile delinquents arriving from a state institution. Written by John R. Cherry III and Coke Sams. Dir. Cherry. PG. **20, 22, 36, 40, 42, 65, 84, 91, 100, 106, 109, 112, 200, 204, 206, 216, 217, 222, 223, 300, 302, 304, 309, 313, 318, 400, 405, 504, 505, 512, 516, 517, 519, 525, 527, 529, 532, 533, 601, 604, 606, 608, 610, 612, 616, 619, 621, 625, 629, 631, 638, 700, 703, 706, 708, 713, 715, 722, 753, 756, 760, 802, 806, 810, 812, 816, 900, 903, 917, 919, 931, 933, 950, 952, 963, 967, 968, 971**

EXTREME PREJUDICE—(1 hr. 44 min.; 1987) With its meatball-macho posturing, its fountain-of-blood shoot-outs, and its ratty, bearded movie Mexicans (who get mowed down by the dozen), this contemporary Western seems like an extravagant put-on. Alas, it's not. The director, Walter Hill, is merely parodying his earlier, better work, and passing on his fatigue to the audience. He treats us as if we fear emotion and love sensation, as if we're too jaded to be roused except by the most brazenly meaningless violence. Nick Nolte gives a stiff performance as the heroic Texas Ranger with a face like a bronze medallion (Nolte is so tanned he seems cured). Powers Boothe, as Nolte's best friend—an El Paso boy who has gone south of the border and become a drug kingpin—works with zest in an absurd role, and Rip Torn is amusing as a sheriff. The movie, however, is still a flyspecked fiasco. (5/11/87) R. **6, 33, 626**

FESTIVAL OF CLAYMATION—(1 hr. 30 min.; 1987) The best of Academy Award–winning animator Will Vinton's work, including Rex and Herb, two quarreling film critics who, although they are dinosaurs, strongly resemble current TV personalities. **4**

GARDENS OF STONE—(1 hr. 51 min.; 1987) Francis Coppola's solemn elegy for the United States army that died in the guerrilla warfare of Vietnam. James Caan and James Earl Jones, memorably easy together, play Army lifers who fought in Vietnam and who then, in 1968, were reassigned to ceremonial duties at Arlington National Cemetery. They hate the war because they know it's unwinnable, yet their new routine is driving them crazy. Feeling useless, the two heroes have developed an ironic, self-punishing wit. The movie—undramatic, with a droning, fugue-like rhythm and many scenes of funeral corteges, bugles, folded flags, etc.—is nevertheless rather touching. Jordan Cronenweth's cinematography features saturated, amber tones, and Coppola exercises his usual virtuosity with groups. He makes conventional scenes of army banter play with a rich charge of feeling (so rich that we keep expecting something important to happen). The neophyte D. B. Sweeney plays a young man who longs to fight; Anjelica Houston is wasted as a Washington *Post* reporter and anti-war liberal who has an affair with Caan's warrior. (5/18/87) R. **7, 64, 80, 110, 200, 206, 215, 216, 221, 302, 310, 314, 504, 505, 512, 514, 516, 517, 527, 529, 600, 606, 609, 612, 616, 621, 623, 625, 626, 627, 702, 706, 709, 718, 724, 753, 801, 816, 818, 904, 920, 921, 937, 952, 953, 962**

THE GATE—(1 hr. 30 min.; 1987) Three young people discover the gate to hell in a suburban backyard. With Stephen Dorff, Christa Denton, and Louis Tripp. Screenplay by Michael Nankin. Dir. Tibor Takacs. PG-13. **21, 33, 47, 68, 89, 91, 101, 106, 111, 112, 204, 207, 208, 210, 213, 217, 219, 220, 221, 223, 300, 304, 306, 312, 313, 316, 318, 404, 500, 503, 505, 506, 508, 510, 517, 523, 530, 532, 603, 606, 608, 610, 621, 625, 631, 705, 706, 708, 711, 723, 724, 753, 756, 803, 811, 815, 900, 902, 904, 913, 912, 919, 934, 955, 958, 963, 970**

GOOD WEATHER, BUT STORMY LATE THIS AFTERNOON—(1 hr. 25 min.; 1986) In French, Eng. subtitles. The peace of mind of a happily married elderly bourgeois couple living in a Parisian suburb is shattered by their son and his wacky fiancée. With Micheline Presle and Claude Pieplu. Written by Gérard Frot-Coutaz and Jacques Davila. Dir. Frot-Coutaz. **1**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, Natasha Richardson, Myriam Cyr, and Timothy Spall. Screenplay by Stephen Volk. Dir. Ken Russell. R. **6, 54**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear*, with himself playing the heroes. Townsend's parodies include a school for black actors taught by whites, and a pair of street-dude TV critics who shape their words in the air with their hands but speak in obscenities. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 66, 87, 109, 112, 200, 203, 218, 530, 533, 703**

ISHTAR—(1 hr. 48 min.; 1987) Perhaps the first epic-scale movie that's essentially a vanity production. Warren Beatty and Dustin Hoffman as talentless *singers?* Baffled, we watch an hour or more of half-hearted parody and what feel like private jokes. The boys leave their depressed life in New York and go off to Morocco, and we get a buzz of meaningless exposition. (Let's see, now: The blind messenger leaves a trail of camel droppings all the way to the oasis, where the two vultures of God . . . etc.) There are a few laughs, a great deal of sand, some boring scenes with Isabelle Adjani as a hooded guerrilla, and then, abruptly, it's over. The central premise—Hoffman and Beatty as singer-songwriters who fall afoul of guerrillas and the CIA in North Africa—never takes hold. The two actors don't condescend, but who wants to sit through their pathetic nightclub act, not once, as a gag, but number after number? Director Elaine May's quirky, off-center timing seems all wrong for this large-scale comedy, and apart from the two stars and Charles Grodin, who is fine as a fatuous CIA man, she doesn't have a cast. The only thing that's funny is the camel. (5/25/87) PG. **10, 25, 41, 44, 101, 106, 110, 111, 112, 200, 203, 204, 209, 215, 216, 217, 222, 300, 302, 304, 309, 313, 315, 322, 401, 500, 503, 505, 510, 517, 520, 526, 528, 530, 532, 602, 606, 608, 610, 612, 616, 621, 625, 633, 634, 702, 706, 707, 709, 719, 724, 753, 762, 801, 805, 808, 809, 819, 903, 914, 919, 920, 936, 957, 958, 962, 967, 971**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **11**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **20, 33, 68, 102, 112, 200, 218, 303, 307, 320, 403, 502, 509, 510, 521, 530, 606, 608, 611, 614, 620, 622, 706, 710, 714, 721, 763, 814, 903, 913, 921, 933, 962**

MEMED, MY HAWK—(1 hr. 44 min.; 1984) Peter Ustinov directed, wrote the screenplay (based on the novel by Yashar Kemal), and stars in this story of a tyrannical Turkish feudal lord in the 1920s and a rebellious young man who tries to undermine his rule. With Herbert Lom, Denis Quilley, Michael Elphick, Simon Dutton, and Leonie Mellinger. PG-13. **48, 630**

MORGAN STEWART'S COMING HOME—(1 hr. 38 min.; 1987) A teenage boy returns home after seven years at boarding school determined to make a real family out of his politically ambitious parents: a comedy. With Jon Cryer, Lynn Redgrave, Nicholas Pryor, Viveka Davis, and Paul Gleason. Screenplay by Ken Hixon and David Titcher. Dir. Alan Smithee. PG-13. **60, 106, 200, 207, 215, 216, 221, 302, 309, 404, 503, 505, 508, 510, 517, 522, 523, 600, 610, 612, 621, 625, 627, 702, 708, 709, 724, 753, 756, 803, 815, 920, 937, 954, 956, 961**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Based on a novel by Reider Jonsson. Dir. Lasse Hallström. (5/11/87) **81**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **52, 507, 523, 531, 714, 938, 969**

PADRE NUESTRO—(1 hr. 30 min.; 1985) In Spanish, Eng. subtitles. An elderly cardinal, once a favored choice for the papacy, leaves the Vatican and returns to his native Castilian village only to discover he has a daughter and granddaughter. With Fernando Rey, Francisco Rabal, and Victoria Abril. Dir. Francisco Regueiro. **11, 87**

PERSONAL SERVICES—(1 hr. 43 min.; 1987) Reviewed in this issue. R. **54**

★ **PLATOON**—(1 hr. 51 min.; 1986) Though flawed, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **7, 37, 69, 201, 210, 301, 501, 526, 530, 608, 709, 714, 910, 930, 960, 969**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina—looking grotesquely unattractive (Halliwell was handsome)—gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **81**

PROJECT X—(1 hr. 47 min.; 1987) A likably hokey thriller about a young man in the Air Force (Matthew Broderick) who tries to save a chimp from some lethal military experiments. Jonathan Kaplan, a graduate of the Roger Corman school of B-movie directors, gives the material a charge of suspense and a touch of horror-movie creepiness. Written by Stanley Weiser. (4/27/87) PG. **85, 216, 222, 312, 322, 504, 509, 511, 514, 523, 529, 600, 606, 608, 611, 616, 625, 631, 636, 706, 710, 712, 722, 725, 764, 816, 953, 962, 966**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and an appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **4, 53, 218, 317, 615**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple*, the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend—the movie's two lead dummies, you are sure, deserve to have a kid. With John Goodman as an escaped con. (3/16/87) PG-13. **5, 33, 61, 84, 308, 515, 522, 609, 623, 626, 714, 723, 757, 916, 938, 963, 970**

★ **RIVER'S EDGE**—(1 hr. 39 min.; 1987) Brilliant, but a mess. Screenwriter Neal Jimenez and director Tim Hunter have constructed a horrifying American myth (the more horrifying because it's based on an actual incident). In a small town, a teenage boy kills his girlfriend, leaving her body by the river. He then takes his friends—girls and boys—to see the corpse. No one denounces the killer, no one mourns or even says much. Instead, the kids decide to protect the killer. In one way or another, the whole movie is about their lack of response. Hanging out together at school and around town, the kids are a bedraggled rat pack, frenetic yet depressed, worshipers of their own moth-eaten cult. Drugs, souped-up cars, crappy "Death Metal" rock—their preoccupations could be a haplessly demoralized parody of sixties culture. They've grown up in a vacuum of authority, without role models, and their amorality is so complete, it's appallingly funny. Watching the picture, you may be torn by conflicting moods of revulsion and sympathy. Starring the bizarre cartoon actor Crispin Glover as the gang leader, Keanu Reeves, Ione Skye Leitch, and, as a cranky old biker, the inevitable Dennis Hopper. (5/18/87) R. **5, 52, 221, 301, 512, 530, 608, 723, 808, 903, 962**

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, English subtitles. Reviewed in this issue. **81**

SALVATION!—(1 hr. 30 min.; 1987) A TV evangelist's life is invaded by a white-trash family, who have heavy-metal rock, sex, and money on their minds. With Stephen McHattie, Exene Cervenka (of the rock group X), Dominique Davalos, Viggo Mortensen, Rockets Redglare, and Billy Bastiani. Screenplay by Beth B and Tom Robinson. Dir. Beth B. **4**

THE SECOND VICTORY—(1 hr. 35 min.; 1987) Months after World War II has ended, the investigation by a British officer of a murder in a small alpine town in

Austria is deliberately subverted by local officials. With Anthony Andrews, Max von Sydow, Wolfgang Reichmann, Helmut Griem, and Birgit Doll. Dir. Gerald Thomas. **54**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) A stupid farce about success in big business starring that whirling little man, Michael J. Fox. Tiny, hairless, and smooth, with an unnervingly placid face—the face of a wizened child—Fox looks like he's been dipped in polyurethane. If you spilled something on him, he would surely wipe clean. Fox plays a young pup from Kansas who starts in the mailroom of a huge conglomerate and takes over the place in a few months. In the course of his rise, beautiful women a head taller pull off his pants and wrestle him into bed. Have the filmmakers lost their minds? Their vision of high finance and corporate life is mainly a caricature—which is a shame, since the public is more than ready for a tough, sardonic movie on the subject. With Helen Slater. Written by Jim Cash, Jack Epps Jr., and A. J. Carothers, from a story by Carothers. Dir. Herbert Ross. (4/27/87) PG-13. **24, 35, 60, 85, 101, 112, 210, 214, 216, 302, 304, 311, 313, 404, 504, 505, 509, 511, 512, 513, 517, 519, 523, 525, 530, 606, 608, 617, 618, 621, 625, 635, 636, 700, 704, 705, 706, 709, 723, 724, 753, 755, 762, 763, 800, 805, 807, 821, 904, 916, 917, 931, 933, 962, 970**

★ **THE STEPFATHER**—(1 hr. 35 min.; 1987) A skillful, serious, witty, though finally limited horror thriller. Terry O'Quinn plays a man obsessed with having a perfect family—so obsessed that when the slightest thing goes wrong, he kills the entire family (and then moves to another town and marries into a new one). In the main section of the movie, he is married to Shelley Hack, who is completely snowed by him. His new daughter (Jill Schoelen), however, feels that there's something wrong. The ebb and flow of her apprehension—now trusting, now terrified—makes him furious. A sociable man, expert in business, amiable at the barbecue pit, he just can't quite nail down her approval. And finally he goes berserk. *The Stepfather* harbors a subversive joke about the American drive for bland appearances, but when the kitchen knife comes out, and Terry O'Quinn stalks his wife and daughter, the picture seems all too familiar, in a cruddy, B-movieish way. Screenplay by Donald E. Westlake. Directed by the talented Joseph Ruben. (5/25/87) R. **60, 310, 514, 612, 722, 754, 937, 962**

SUMMER HEAT—(1 hr. 30 min.; 1987). In North Carolina in 1937, the young wife of a tobacco farmer is seduced by a handsome drifter. With Lori Singer, Anthony Edwards, and Bruce Abbott. Based on the novel *Here to Get My Baby Out of Jail,* by Louise Shivers. Dir. Michie Gleason. R. **52**

SWEET LORRAINE—(1 hr. 31 min.; 1987) A comedy about a summer season at a family-run hotel in the Catskills. With Maureen Stapleton, Trini Alvarado, Lee Richardson, John Bedford Lloyd, and Freddie Roman. Screenplay by Michael Zettler and Shelly Altman. Dir. Steve Gomer. PG-13. **11, 45, 85, 630**

★ **SWIMMING TO CAMBODIA**—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields,* the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner,* here returns to Baltimore and shows us what the boys in that film might have become. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. With Barbara Hershey as Tilley's wife. (3/9/87) R. **20, 50, 85, 200, 304, 307, 308, 501, 511, 514, 515, 516, 517, 520, 521, 527, 611, 708, 720, 800, 808, 819, 917, 932, 935, 956, 961, 964, 968, 969, 971**

REVIVALS

ANATOMY OF A MURDER—(2 hr. 40 min.; 1959) In this highly satisfying courtroom melodrama, Otto Preminger worked in a semi-documentary style—different from his usual glossy mode—that turns out to be perfectly suited to his morally ambiguous temperament. Wonderful performances by James Stewart as a small-town lawyer, Lee Remick as a beautiful rape victim, and Ben Gazzara as her surly husband. Insinuating jazz score by Duke Ellington. **83**

ATLANTIC CITY—(1 hr. 45 min.; 1980) An affectionate look at the city's transformation from tattered old tart to sparkling young whore, shot on location in 1978 (the year the first casino opened), written by playwright John Guare, and directed by Louis Malle. It's a little wan and precious, but Burt Lancaster is memorable as an aging petty criminal—when he looks at young hustler Susan Sarandon with his tired old eyes, the movie's conceits almost seem like poetry. **9**

BARBARELLA—(1 hr. 38 min.; 1968) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the 41st century. John Phillip Law is a handsome, sturdy birdman. Dir. Roger Vadim. **2**

A BOY AND HIS DOG—(1 hr. 27 min.; 1975) A piece of science fiction of the world-after-the-holocaust variety, now something of a cult classic. Though often derivative, preposterous, and revolting, it's a humorous, well-told story. With Don Johnson and Jason Robards. Dir. L. Q. Jones. **2**

BRINGING UP BABY—(1 hr. 42 min.; 1938) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **8**

CHINATOWN—(2 hr. 11 min.; 1974) A superbly crafted Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **9**

DIABOLIQUE—(1 hr. 47 min.; 1955) In French, Eng. subtitles. The creepy Henri-Georges Clouzot classic about a man, his wife, his mistress, and a corpse that won't lie still. A good, claustrophobic horror film, almost too sadistic to be enjoyable. With Vera Clouzot and Simone Signoret. **2**

GRAND HOTEL—(1 hr. 55 min.; 1932) Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. **8**

THE FLY (1986)—(1 hr. 38 min.) David Cronenberg's remake of the solemnly inept *Fly* of 1958 is a new classic of the horror genre. Scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments and, as a result, is gradually reborn as an insect. His transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to tragedy, is clean, uncluttered, and powerful. With Geena Davis. **9**

THE LAST METRO—(2 hr. 13 min.; 1980) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. **9**

NINOTCHKA—(1 hr. 50 min.; 1939) Garbo laughed, and you will, too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting. With Melvyn Douglas, who is a bit too low-key but very nice, and a diamond-hard Ina Claire. Dir. Ernst Lubitsch. **8,** Museum of Modern Art (**Museums, Societies, Etc.**)

NO TIME FOR COMEDY—(1 hr. 38 min.; 1940) In this well-acted version of S. N. Behrman's charming play, Rosalind Russell plays the attractive, brainy wife of naive playwright Jimmy Stewart. When confronted by her rival, the itsy-bitsy, neurasthenic Genevieve Tobin, Russell just shrugs and says, "And you can even cry! Well, I'm done for." A sharp but sympathetic look at the war between women for men. Dir. William Keighley. **83**

OCTOBER—(1 hr. 43 min.; 1928) Sergei Eisenstein's silent film, based on John Reed's *Ten Days That Shook the World,* dramatizes the events leading up to the Bolshevik Revolution. Stalin reportedly supervised the removal of footage depicting Trotsky, delaying the Soviet premiere. *October* is an outstanding example of Eisenstein's "montage" style: visually contrasting shots edited together to create new meaning in a manner that parallels Marx's dialectic. Co-directed by Grigori Alexandrov. **8**

ORPHEUS—(1 hr. 26 min.; 1949) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casarès. **8**

THE PORNOGRAPHERS—(2 hr. 8 min.; 1966) In Japanese, Eng. subtitles. A group of Japanese pornographers brave swindlers, blackmailers, and the police in order to provide what they consider to be a public service. With Shoichi Ozawa and Haruo Tanaka. Dir. Shohei Imamura. **1**

POTEMKIN—(1 hr. 10 min.; 1925) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has unique power. *Potemkin* is about a revolt on a czarist battleship in 1905, and it features Eisenstein's extraordinary "montage" method of shooting and editing, which now more than ever looks like an eccentricity rather than the standard that Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. **8**

THE TENANT—(2 hr. 5 min.; 1976) Roman Polanski directed and stars in this black fable about a young man in Paris who moves into an apartment from which the previous tenant had committed suicide. He gradually assumes her identity and heads for his own demise. At times preposterous, the movie is also perversely clever. With Isabelle Adjani, Shelley Winters, and Melvyn Douglas. **9**

THE TESTAMENT OF ORPHEUS—(1 hr. 23 min.; 1960) In French, Eng. subtitles. An imaginative but haphazard poetic film fantasy by Jean Cocteau (who also starred), composed of a series of disconnected surrealistic anecdotes. **8**

ULYSSES (1967)—(2 hr. 12 min.) Director Joseph Strick, filming in Dublin, has surmounted many of the obstacles of James Joyce's stream-of-consciousness novel and created a beautiful adult film. The screen sings with the joys and longings of life as the thoughts of Leopold Bloom (Milo O'Shea) and his wife, Molly (Barbara Jefford), take wing. **1**

WHAT HAVE I DONE TO DESERVE THIS?—(1 hr. 40 min.; 1984) In Spanish, Eng. subtitles. Scandalous comedy from post-Franco Spain. A lower-middle-class Madrid housewife (Carmen Maura) lives with her family in a ghastly new housing project and suffers, in comic profusion, the indignities of being a modern Spanish woman. Writer-director Pedro Almodóvar brings a sense of classical form to rude, cabaret-style satire, mixing Fassbinder's sympathy for the injured with Buñuel's dark jokes about human indecency. **1**

THEATER
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BROADWAY

Previews and Openings

Wednesday, May 27

THE COMEDY OF ERRORS—A version of Shakespeare's comedy, with the Flying Karamazov Brothers and Robert Woodruff (who directs), with a prologue by Avner the Eccentric, featuring all of the above, plus Ethyl Eichelberger (from Theater of the Absurd), Wendy Parkman, Gina Leischman and Vaudeville Nouveau. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 3; $30. Previews now prior to a 5/31 opening; limited run through 6/28. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). 2 hr. 10 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. With Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Michael McCarty, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. All major credit cards. ● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50; through 7/19. **Neil Simon,** 250 West 52nd Street (757-8646). 2 hr. 35 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach during the last days of summer; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama which depicts the emotional upheavals experienced by a man whose whole life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie R. Faison, and Courtney B. Vance. Here we have a dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 West 46th Street (947-5850). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music, lyrics by Harry Warren, Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $37.50 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs a drama by Christopher Hampton, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Lucy Aston, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Robert Lindsay (Jim Dale takes over his role 6/16), Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3; $15 to $37.50; Wed. at 2, $15 to $32.50. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert are the stars of Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

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THEATER

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 7/18. **Plymouth Theatre,** 236 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent summer; directed by John Tillinger. With John K. Linton and Barry Tubb. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $32 to $35; Wed. at 2, $29.50 to $32.50, Fri. and Sat. at 8, $34.50 to $37.50; through 5/31. **Royale Theatre,** 242 West 45th Street. (239-6200). 2 hr. **IRLS**

OFF BROADWAY

BODEGA—Jaime Tirelli and Puli Toro have the leading roles in Federico Fraguada's drama about the struggle for survival of a Puerto Rican family trapped in a Bronx ghetto; directed by Alba Oms. With Olga Molina-Tobin, Antonio Aponte, Regina Baro, Donald Silva. In English on Wed., Thu., Fri. at 8; in Spanish on Sat., Sun. at 2:30 and 8. $10; through 6/28. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollis, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25; through 7/12. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Nathan Lane, Lisa Eichhorn, Jack Coleman, Mark Nelson, Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th Street (580-1313).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. Featured in the cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50. **Playwrights Horizon Studio,** 416 West 42nd Street (279-4200).

EDUCATING RITA—Austin Pendleton and Laurie Metcalf star in Willy Russell's play, another variation on the Pygmalion myth, going Shaw one twist better by having the creation (she's a culture-starved hairdresser; he's a goof-off of an English prof) help re-create her creator; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

ENO!—A young Israeli mime expert, who has been called a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Through 5/26, $10; from 5/27, Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $18.50 to $23.50. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. All performances, 5/27 through 6/7, are $12. After 6/7: Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20. Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8; $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY L—Dina Gabrial has adapted Aristophanes' comedy *Lysistrata,* still set in ancient Athens, which features female impersonator Richard Collins as Lady L; directed by Jeanette Cocchi. Tue. through Thu. at 8, Fri. and St. at 8 and 11, Sun. at 3 and 7; $20. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

LITTLE MURDERS—A revival of Jules Feiffer's savage comedy about an Upper West Side family literally besieged by the violence around them; directed by John Tillinger. Featured in the cast are Patrick Breen, Frances Sternhagen, Christine Lahti, Mike Nussbaum, Graham Beckel, and MacIntyre Dixon. Tue. through Sat. at 8, Sun. at 3; $15 to $18; through 6/7. **Second Stage Theatre,** Broadway at 76th Street (873-6103).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

LOVEPLAY—Arthur Schnitzler's story of a young working-class girl who falls in love with an aristocratic officer; directed by Susan Einhorn. Wed. through Sat. at 8, Sun. at 7; Sat. at 2, Sun. at 3; $12 and $15. **South Street Theatre,** 424 West 42nd Street (279-4200).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804).● ●

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

THE ROOT OF CHAOS—Douglas Soderberg's play about a 1962 fire in an abandoned strip-mine pit which kept smoldering until the town near which it was situated had to be entirely abandoned; directed by

Lori Herbison. From 5/28 through 6/14; $12; call theater for specifics. **StageArts Theatre,** 120 West 28th Street (564-8038).

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—John Rubinstein, Steven Lang, and John Wood star in Tom Stoppard's comedy that turns *Hamlet* into a mirror seen through the eyes of the two hapless courtiers; directed by Robert Carsen. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27. **Roundabout Theatre,** 100 East 17th Street (420-1883). **IRLS**

SHE STOOPS TO CONQUER—Oliver Goldsmith's charming farce about a bashful youth who mistakes his intended's mansion for an inn; directed by Peter Ruffett. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 7/19. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

SONGS ON A SHIPWRECKED SOFA—Written by James Milton and Polly Pen, based on nonsense poems of Mervyn Peaker, directed by Andre Ernotte, this musical is a fantasy of passion and mystery telling of an eccentric family adrift on the open seas who land on a very small island. Featured in the cast are Alma Cuervo, Stephen Geoffreys, Ann Talman, and Francisco McGregor. Tue. through Sat. at 8, Sun. at 5 and 8; $12 to $14. **Vineyard Theatre,** 309 East 26th Street (683-0696).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Bogosian stars. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WONDERFUL ICE CREAM SUIT—Ray Bradbury's comedy in which six Hispanic men share a city sidewalk and one stunning suit; directed by Sonya Baehr. Featured in the cast are Ian Shupeck, Cliff Batuello, Anthony Ruiz, Neal Bishop, Andres Rieloff, Philip Carrubba, Luis Perez, Emilio del Pozo, Denise Nations, Jon Lerner, and Yvonne Martin. Tue., Thu., and Fri. at 11 a.m.; Thu. through Sat. at 8; Wed. at 2; $14 to $16; through 6/13. **Lamb's Theatre Company,** 130 West 44th Street (997-1780).

THEATER COMPANIES

ACTORS OUTLET THEATER—Marcella Markham, Tibor Feldman, Rhoda Chimacoff, and George Cambus in Melvin Cooperman's *Dispatches From Hell,* a trio of plays, all of which attempt to define complicity; directed by Stewart Warmflash. Through 6/13; Wed. through Sat. at 8; $8. **Actors Outlet Theater,** 120 West 28th Street (645-0783).

AMERICAN FOLK THEATER—Elaine Jackson's *Birth Rites,* directed by June Pyskacek, is about immigrant mothers in a multilingual maternity ward. Kerry Kennedy's *Territorial Rights,* directed by Dick Gaffield, is about a poet with both a wife and a mistress to please. $12.50 to $15; through 6/11; call theater for specifics. **American Folk Theater,** 241 West 55th Street (757-0220).

AMERICAN JEWISH THEATRE—*Songs for a Saturday,* a musical by Jule Styne, Don Black, and Jack Rosenthal; directed by Robert Kalfin. It concerns a thirteen-year-old boy who questions the values of his elders on the eve of their massive bar mitzvah celebration on the eve of the occasion, with tumultuous results. Featured in the cast are Michael Callan, Kimberly Stern, Mary Gutzi, Peter Smith, Daniel Marcus, Reuben Schaefer, Mary Gutzi, and Eleanor Reissa. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7; $18.50. **92nd St. Y,** 1395 Lexington Avenue (427-6000).

AMERICAN THEATRE OF ACTORS—Dominic Orlando's *Gravity's Children,* about three brothers, an ad executive, an astronaut, and a New York cop, trying to cope with life on earth; directed by the author. 5/27 through 30 at 8; $8. **Chernuchin Theatre,** 2nd floor, 314 West 54th Street (595-8671).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—William M. Hoffman's *As Is,* a play dealing with a gay male couple's attempts to cope with the AIDS health crisis; directed by Michael W. Powell. With Claris Erickson, June Stein, Alan Feinstein, Rob Gomes, Steven Gregon, Steve Bassett, and Mark Meyers. In repertory with Murray Schisgal's *Roadshow,* a comedy about a screenwriter and his wife as they travel cross-country to Hollywood; directed by Mel Shapiro; featuring Anita Gillette, David Groh, Jonathan Hadary, and Trish Hawkins. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; through 6/12. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—*Wish You Were Here,* with book by Arthur Kober and Joshua Logan, and music and lyrics by Harold Rome, about a singles' summer vacation in the Catskills; directed by Don Price. Final production of the season. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 6/7. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

LA MAMA E.T.C.—*Punch!,* a transcript of the Punch and Judy show, with actors instead of puppets; through 5/31, Wed. through Sun. at 7:30; $8 (*not* suitable for children). **La Mama E.T.C. Annex,** 74A East 4th Street (475-7710).

MABOU MINES—Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; Tue. through Sat. at 8, Sun. at 3; $13 to $15; through 6/28. **Apple Corps Theatre,** 368 West 20th Street (869-3981).

MANHATTAN PUNCH LINE—Alan Knee's *Second Avenue,* a tale of Shlomo, the world's worst tailor, who falls in love with a star of the Yiddish stage; directed by Steve Kaplan. Featured in the cast are Ned Eisenberg and Julie Garfield. Wed. through Sat. at 8, Sun. at 3; $10. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—*Claptrap,* by Ken Friedman, focuses on a writer with writer's block and an obsessed actor as they grope for success, fame, and fortune; directed by David Trainer. Featured in the cast are Michael Countryman, Tresa Hughes, Fran Brill, Cherry Jones, and Nathan Lane. Tue. through Sun. at 8, Sat. and Sun. at 2:30; 5/28 through 7/5. **City Center Theatre,** 131 West 55th Street (246-8989).

MANHATTAN THEATRE CLUB—Terrence McNally's *Frankie and Johnny in the Claire De Lune,* with F. Murray Abraham and Kathy Bates, is a modern love story about two over-forty singles seeking for fulfillment and fearing there is none in their future; directed by Paul Benedict. Tue. through Sun. at 7:30, Sat. and Sun. at 3; $12; 6/2 through 14. **Manhattan Theatre Club's Stage II,** 131 West 55th Street (246-8989).

MUSICAL THEATRE WORKS—*212* has music by Donald Siegal, book and lyrics by Victor Joseph; directed by Maggie Harrer. It's a look at life in the big city where even a one-room apartment on Jane Street could bring happiness. Through 5/30 (call theater for specifics). **CSC Rep,** 136 East 13th Street (677-0040).

MUSIC-THEATRE GROUP—Martha Clarke's *The Garden of Earthly Delights,* a realization of the Hieronymus Bosch painting of the same name, blends theater, dance, music, and flying, and is conceived and directed by the author, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and Sat. at 7:30 and 9:30; $20 to $22.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

NEW YORK THEATRE WORKSHOP—Ellen McLaughlin's *A Narrow Bed,* featuring Beth Dixon, Debra Monk, Greg Germann, Kate McKillip, and Christopher McCann; directed by Sarah Ream, deals with two women caught in the grip of personal tragedy, both with husband trouble. Tue. through Sat. at 8, Sun. at 3; $15; through 5/30. **Perry Street Theatre,** 31 Perry Street (279-4200).

PAN ASIAN REPERTORY THEATRE—Edward Sakamoto's comedy, *The Life of the Land,* his sequel to *Manoa Valley,* has the Kamiya family returning to the home they once knew; directed by Tisa Chang. Tue. through Fri. at 8, Sat. at 2 and 8; $12 to $16; 6/2 through 27. **Playhouse 46,** 423 West 46th Street (245-2660).

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THEATER

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca*, an Argentinean comedy; *Luisa Fernanda*, a 20th-century Spanish zarzuela; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Garcia Lorca's *Yerma;* Alejandro Casona's *Prohibido Suicidarse en Primavera; En Burlador de Sevilla; La Zarzuela*, an anthology; in repertory. $12 for plays, and $16 for musicals. Phone theater for specific details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Betty Lambert's *Jennie's Story*, revolving around a sexual sterilization act in Alberta Province, Canada; directed by Gregg Ward. Featured in the cast are Sheryl Cook, Billy Gillogly, Jane Holst, Ruth Summers, and Mickey Zezima. Tue. through Sun. at 7; 5/28 through 6/28; $8. **13th Street Repertory,** 50 W. 13th St. (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

CAGED MEN—Written and directed by Robert Perring, the play examines homosexuality, drug abuse, and the power struggle inside a maximum security prison. With Gary Paul Wright, Steve Burton, Joey Salazar, Jewels Crowe, Marc Macaulay, Cheryl Egan, Frank Pisano, and Phelston Jones. Thu. through Sat. at 7:30, Sun. at 4; through 6/7; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

COWBOY—Musical with book by Jess Gregg, and music and lyrics by Richard Riddle, is about the legendary Western artist Charles Russell and the woman whose dream it was to make him famous. With George Ball in the title role. Wed. through Sat. at 8, Sun. at 3; $10. **StageArts,** 120 West 28th Street (279-4200).

DESCRIPTION OF A PICTURE/EXPLOSION OF A MEMORY—East German avant-garde playwright Heine Muller's play explores a vivid and brutal portrait of the deadliness of European civilization; directed by Eva Brenner and Joseph Szeiler. 5/22, 23, 29, and 30, 6/4, 5, and 6 at 8, 5/31 at 2; $10. **Castillo Theatre,** 7 East 20th Street (505-0170).

ENCOUNTERS WITH JOHN O'HARA—Kathryn Ballou has taken eleven of O'Hara's early stories and woven them together and is also the director. Featured in the cast are Warren Sweeney, Kate Whitney, Tim Hall, Stanley Harrison, Jean Anderson, and Robin Frates. Wed. through Sat. at 8, Sun. at 3; $10; through 6/13. **Neighborhood Group Theatre,** 420 West 42nd Street (244-0486).

FAMILY PRIDE IN THE 50'S—Joan Schenkar's comedy features a television-oriented family and takes place inside an enormous TV set during a dinner party; directed by Liz Diamond. Cast consists of four adults and four children. Thu. through Sun. at 8; $4; through 5/31. **Theater for the New City,** 155 First Avenue (254-1109).

HIDDEN PARTS—Lynne Alvarez's tale of violation and secrecy on a midwestern farm concerns the reunion of a concert pianist with his parents and their gypsy niece; directed by Susan Gregg. Featured in the cast are Cara Buono, Leon Russom, Christopher Fields, and Joan Grant. 5/26 through 30, at 8; $8. Primary Stages Company at **45th Street Theatre,** 354 West 45th Street (333-7471).

THE LEGACY—Gordon Nelson's play gives an account of the history of gospel music; directed by Elmo Terry-Morgan. Featured in the cast are Marsha West, Jo-Hanna Daughtrey, James McLeod, Tunde Samuel, Clarice Thompson, Billie Scott, Lottie Porch, Cheryl Hilliard-Hewitt, and Conrad Neblett. Through 6/21 (call theater for particulars). **National Black Theatre,** 2033 Fifth Avenue (2nd floor) (427-5615).

A MIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work takes place on the Dingle Peninsula, a remote and wild corner of western Ireland; directed by Marc Weinblatt. 5/23, 30 at 2 and 8, 5/24, 31 at 3 and 7, 5/29 at 8; $8. **Morse Center,** 121 West 91st Street (689-0615).

A MIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work is performed by three actors, Derek Conte, Christine Linkie, and Jane Wilson, who play all the roles, using character heads; adapted and directed by Paul Rosa. Fri. and Sat. at 8, Sun. at 3 and 8; $8; through 6/28. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

THE MISER—Kevin O'Connor stars in the title role of Albert Bermel's new translation of Molière's work; directed by Daniel Wilson. Featured in the cast are Steve Hofvendahl, Gail Grate, Alfred Cherry, Michele Harper (as Frosine), Fred Sanders, and Bill Raulerson. Thu. through Sat. at 8; 5/28 through 6/20; $6. **Grace and St. Paul's Church Theatre,** 123 West 71st Street (245-0533).

NEVER THE SINNER—John Logan's story of Nathan Leopold Jr., and Richard Loeb who plotted and committed the murder of a youth as an emotional, intellectual test; directed by John Swanbeck. Featured in the cast are John Petrella, Chet Carlin, Neale Harper, Angel David, and Janet Giangrasse. Thu. through Sat. at 8, Sun. at 7; $8; through 5/31. **R.A.A.P. Arts Center,** 220 East 4th Street (529-5921).

NOURISH THE BEAST—Steve Tesich's play is a omedy of American family life; directed by Terrence Keene. Featured in the cast are Donna Dundon, David Dawson, Michael De Marzo, and Ming Ryan. 5/27 to 31, and 6/3 to 7 at 8; $8. **Courtyard Playhouse,** 39 Grove Street (245-6366).

PINOC, THE BARBARIAN—Musical, written by eight contributors, is a spoof of Broadway and its stars and relates the adventures of Pinocchio as he tries to make a comeback in New York. Featured in the cast are Karla Bos, George Trahanis, Rick Castillo, Dennis Soens, and Nance McQuigg. Thu. at 8:30, Fri. and Sat. at 8; $8; through 6/13. **Our Studios Theatre,** 622 Broadway (757-4499).

SOME SUMMER NIGHT—Written and directed by Steve Josephson, with music and lyrics by Joel Adlen, play is a trip through Shakespeare via Noel Coward and Max Sennett. Fri. through Mon. at 8, Sat. at 2; $8 through 5/29; $15 from 5/30. **Ernie Martin Studios,** 311 West 43rd Street (279-4200).

SHADOWFAX THREE-ACTS—David Riessen's *How Does It Make You Feel?*, directed by Neel Keller; *Possessed by Mom*, directed by Stephen Roylance; and Lisa-Maria Radano's *My Ferris Wheel*, directed by Bob Heller. Featured in the casts are Claudia Anderson, Robert Davis, William Hill, David Ornston, Lisa-Maria Radano, Debra Riessen, and Brian Straub. Mon. and Tues. at 8; through 6/2; $7. **Sanford Meisner Theatre,** 164 Eleventh Avenue (757-5164).

SYLVANIAN SHAKESPEAREAN CIRCUS—Revue based in a small country between Romania and Bulgaria, consisting of Sylvanian culture, folk dances, songs, and legends. Fri. and Sat. at 8 and 10; $8; through 5/30. **Raft Theatre,** 432 West 42nd Street (869-3981).

TEN LITTLE INDIANS—Agatha Christie's great island-locked murder mystery; directed by Fred Fondren. With Roy Berman, Claire Clark, Stephen Broker, and Wyatt Obeid. Fri. and Sat. at 8, Sun. at 3; $8; through 6/14. **Prometheus,** 239 E. Fifth St. (477-8689).

THE THIRD BANK OF THE RIVER—*A Terceira Margem Do Rio* consists of four stories from Joao Guimaraes Rosa's writings, based on the life of people in an arid region in Brazilian's interior; directed by Zeca Ligiero, featuring a multi-ethnic cast headed by Maria Pompeu. Thu. through Sat. at 8, Sun. at 3; 5/28 through 6/6; $10. **Theatre 22,** 54 West 22nd Street (982-4092).

TOOTH OF CRIME—Sam Shepard's rock-and-roll drama in which defiant rock stars grapple for turf; directed by Scott Carr. Tue. through Thu. at 8; $7.50; through 6/18. **Cactus Theatre,** 91 Charles Street (242-0709).

TULSA—Shem Bitterman's comedy is set in Tulsa and Los Angeles. It follows the nightmarish adventures of a man whose life is hopelessly out of control; directed by Jack Stehlins. Wed. through Sat. at 8, Wed. at 3; $8; through 5/30. **New Assembly Theatre,** 350 East 10th Street (928-4342).

TWELFTH NIGHT—Shakespeare's work, in a new interpretation, with a jazz-rock score by Peter Melnick and set in a Viennese cabaret. Thu. through Sat. at 8, Sun. at 7; through 5/31; $8. **R.A.P.P. Arts Center,** 220 East 4th Street (529-5921).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CARLO CARRA—Forty works from this Italian painter's "primitive period" (1911–1919); through 6/30. Kouros, 23 E. 73rd St. (288-5888).

JOHN CHAMBERLAIN—Recent painted, chromium-plated steel sculptures; through 6/13. Fourcade, 36 E. 75th St. (535-3980).

LEONARD CREMONINI—Large-scale figurative paintings and watercolors from 1975–1986, with themes that explore the rules and inhibitions of modern society; through 7/10. Bernard, 33 E. 74th St. (988-2050).

THOMAS GAINSBOROUGH—A loan exhibition of 28 drawings borrowed from private collections and institutions, including The Pierpont Morgan Library and the Yale Center for British Art; through 6/12. Davis & Langdale, 231 E. 60th St. (838-0333).

JOE GUY/REBECCA KAMEN—Wall structures and drawings by both; through 6/27. Cecil, 16 E. 72nd St. (517-3605).

JANE KAPLOWITZ—Oil stick drawings in which key images from the history of 20th-century art are juxtaposed with images from popular style; through 6/6. McCoy, 19 E. 71st St. (570-2131).

STEPHEN KATZ—Paintings and drawings of New York cityscapes; through 6/19. Perlow, 980 Madison Ave. (517-5858).

KATHE KOLLWITZ—Prints by this German Expressionist, on loan from the Sindin Gallery, New York; through 6/20. Goethe House, 1014 Fifth Ave. (744-8310).

JOAN MIRO—Aquatints and drawings; through 6/30. Silberberg, 16 E. 79th St. (861-6192).

JOHN PARKS/KAZUKO INOUE—Paintings of London streets and landmarks in a series titled, "London Havoc"/Recent abstract paintings. Through 6/2. Stone, 48 E. 86th St. (988-6870).

CHARLES SELIGER—Recent paintings, watercolors, and monotypes; through 6/13. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

JOHN STOCKDALE—Paintings that depict abstracted landscapes in Australia and Tennessee; 6/2–27. Urdang, 23 E. 74th St. (288-7004).

RUFINO TAMAYO—Paintings, watercolors, and drawings by this Mexican artist, from 1929–1974; through 6/27. Martin, 23 E. 73rd St. (288-2213).

JOHN HENRY TWACHTMAN—Paintings executed in Gloucester, Mass. between 1900–1902—the last two years of this artist's life; through 6/13. Spanierman, 50 E. 78th St. (879-7085).

57th Street Area

FRANCIS BACON—Paintings from the '80s, including five large-scale triptychs, one of which is a self-portrait; through 7/31. Marlborough, 40 W. 57th St. (541-4900).

IGNACIO CARLES-TOLRA—Works on paper and a selection of "petits objets barioles" (small objects splashed with color) by a Swiss artist; through 6/12. Ross, 50 W. 57th St. (307-0400).

CARROLL CLOAR—Sixteen paintings with autobiographical themes, by this artist who was raised in Arkansas, and also lived in Mexico; 5/27–6/20. Schmidt-Bingham, 41 W. 57th St. (888-1122).

BARBARA DIXON DREWA/CHRISTOPHER GERLACH—Still-life paintings/Landscapes. 5/27–6/25. Fischbach, 24 W. 57th St. (759-2345).

ROY GUSSOW/ROYCE HOWES—Polished stainless steel sculptures/Oil paintings in which the frame is used to subdivide the canvas. Through 6/2. Borgenicht, 724 Fifth Ave. (247-2111).

ANSELM KIEFER—Recent paintings and books; through 6/4. Goodman, 24 W. 57th St. (977-7160).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Pop paintings, from 1961–1964/Drawings; through 6/6. BlumHelman, 20 W. 57th St., 2nd and 8th floors (245-2888).

ETHEL MAGAFAN—Egg tempera and watercolor paintings of Colorado landscapes; through 6/13. Midtown, 11 E. 57th St. (758-1900).

JOHN MARIN—Watercolors, from 1929–1939, by this pioneer of American Modernism; through 6/10. Kennedy, 40 W. 57th St. (541-9600).

JOAN MIRO—Sculpture, paintings, and drawings from the 60's, 70's, and 80's; through 7/3. Herstand, 24 W. 57th St. (664-1379).

KENNETH NOLAND—New works on paper in a series entitled, "Homage to Yamanashi Japan, Sunday November 23rd, 1986"; through 6/15. Prats, 24 W. 57th St. (315-3681).

BEVERLY PEPPER—Small-scale sculptures in steel, bronze, and iron, from 1966–1987; 5/28–6/26. Emmerich, 41 E. 57th St. (752-0124).

LANGDON QUIN—Still-life and landscape paintings; 6/2–26. Schoelkopf, 50 W. 57th St. (765-3540).

ANNE RYAN—Color woodcuts from the 1940's; through 6/13. Kraushaar, 724 Fifth Ave. (307-5730).

SEAN SCULLY—Monotypes; 6/2–30. McKee, 41 E. 57th St. (688-5951).

DAVID SMALLEY—Stainless steel sculptures; through 6/13. Kraushaar, 724 Fifth Ave. (307-5730).

JOE STEFANELLI/ETHAN GREENBERG—Abstract paintings/Paintings of still lifes, landscapes, and cityscapes. Through 6/4. Armstrong, 50 W. 57th St. (582-8581).

ROBERT VONNOH—Paintings executed in France as a student at the Academie Julian, and later at Grez-sur-Loing, an artists' colony near Fontainebleau, by this American Impressionist (1858–1933); through 6/19. Berry-Hill, 743 Fifth Ave. (371-6777).

East Village

JOHN ARMLEDER—Recent paintings; through 6/28. Hearn, 735 E. 9th St. (598-4282).

ASHLEY BICKERTON—Five recent works in a series entitled, "Contemplative Wall Units"; through 6/7. International With Monument, 111 E. 7th St. (420-0517).

DON FREEMAN—Assemblages of silkscreened images taken from classical art; 5/27–6/21. Rastovski, 534 E. 6th St. (533-6830).

JOSH GOSFIELD—Paintings that have music and musicians as a theme; 5/27–6/14. Helio, 122 St. Marks Place (529-8122).

DIETER HALL—Figurative oil paintings by a Swiss artist; through 6/28. Robertson, 208 E. 7th St. (529-2484).

KATHLEEN LOE—Recent abstract paintings and drawings; 5/29–6/21. Fervor, 109 Ave. B (529-9339).

TIM MAGUIRE—Paintings of familiar objects set in desolate landscapes; through 6/7. Dash, 632 E. 11th St. (475-7406).

GARY PETRI—Recent abstract paintings; through 6/7. Donahue, 520 E. 11th St. (477-3442).

BARBEL ROTHHAAR—Recent abstract works on paper and canvas that suggest industrial landscapes; through 6/14. Shainman, 500 E. 11th St. (460-5890).

SoHo and TriBeCa

MAC ADAMS—Six recent sculptures that appear to be abstract, but cast shadows that resemble circus performers, plus photographs; through 6/20. Cadot, 470 Broome St. (226-7220).

JOHN M. ARMLEDER—Recent paintings and furniture sculpture; through 6/27. Gibson, 568 Broadway (925-1192).

TOM BILLS—Recent sculptures; through 6/6. Plumb, 81 Greene St. (219-2007).

ENRICO CASTELLANI—Recent conceptual works on canvas and aluminum; through 6/20. Totah, 152 Wooster St. (475-8330).

PEREZ CELIS—Large-scale abstract paintings made of juxtaposed canvases and wood; through 6/16. Wren, 153 Mercer St. (219-1118).

MICHAEL CHANDLER—Wall reliefs, paintings, and drawings; through 6/20. Rosenberg, 115 Wooster St. (431-4838).

DAN CHRISTENSEN/STUART SHEDLETSKY—Lyrical abstract paintings/Paintings of geometric forms; through 6/6. Soghor, Leonard & Associates, 419 Broome St. (226-6709).

R.M. COHEN—Painted constructions that are evocative of Mayan architecture; through 6/21. M.O.C.H.A., 584 Broadway (966-6699).

LAUREN EWING—Recent large-scale sculptures that fuse image, object, and text; through 6/6. Brown, 100 Greene St. (219-1060).

CAROLE JEANE FEUERMAN—Realist cast-stone sculptures of the figure; through 6/4. Steinbaum, 132 Greene St. (431-4224).

JUD FINE—Free-standing mixed-media sculptures, plus works that combine sculpture and painting; 5/30–6/27. Feldman, 31 Mercer St. (226-3232).

FRANK GARDNER—Canvases to which various fabrics have been attached in mosaic-like patterns; 5/30–6/20. O.K. Harris, 383 W. Broadway (431-3600).

GILBERT & GEORGE—Large-scale, hand-dyed photographs in a series entitled, "The 1986 Pictures"; through 6/13. Sonnabend, 420 W. Broadway (966-6160).

LESTER GOLDMAN—Paintings and sculpture from the past two years; through 6/10. Bowery, 121 Wooster St. (226-9543).

LINDA HENNEMAN—Recent large-scale drawings of familiar objects placed in unfamiliar situations; through 6/27. Hudson, 90 Hudson St. (925-7290).

BRYAN HUNT—Recent sculpture; through 6/13. Blum Helman Warehouse, 80 Greene St. (245-2888).

LOIS LEWANDOWSKI—Paintings of machines, in a series entitled, "VW, IBM & Boeing"; through 6/20. Green, 152 Wooster St. (982-3993).

NICOLAS LUGINBUHL—Paintings by a Swiss artist; through 6/13. Penine Hart, 105 Hudson St. (334-3522).

ANDREW MENARD—Six painted reliefs that are identical in size and format, with many overlapping motifs; through 6/13. Alexander, 59 Wooster St. (925-4338).

CLAIRE MOORE—Representational paintings that incorporate text; through 6/6. Kelly, 591 Broadway (226-1660).

JOSEF FELIX MULLER—Four large-scale woodcuts by a Swiss artist; through 6/20. Lang & O'Hara, 568 Broadway (226-2121).

KAZUMA OSHITA—Works in hammered metal; through 6/3. Milliken, 98 Prince St. (966-7800).

BEVERLY PEPPER—Recent paintings inspired by the Umbrian landscape surrounding her home; 5/30–7/3. Cowles, 420 W. Broadway (925-3500).

ADOLFO SANCHEZ—Recent paintings in a series entitled, "Un Caso de Vida Real"; through 6/20. Braathen, 76 Duane St. (732-4029).

CHARLES SAULSON/SARA WATERBURY—Abstract steel sculptures/Abstract paintings with heavily-textured surfaces. Through 6/14. NeoPersona, 51 Hudson St. (406-9835).

LEON TARASEWICZ—Large-scale abstract paintings with images taken from nature, by a young Polish artist; through 6/26. Thorp, 103 Prince St. (431-6880).

Other

JAMES CASABERE—A room-size sculptural installation and a selection of photographs; through 6/27. Klein, 611 Broadway (505-1980).

MAX ERNST—Sculptures from 1934–1975; through 6/19. Cavaliero, 15 W. 53rd St. (541-6342). By appointment only.

ROBERT IRWIN—Two site-specific outdoor installations; through 6/27. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

AHMED JACOUBI—Abstract paintings by a Moroccan artist who had his first one-person show at the Betty Parsons Gallery in 1952; through 6/26. International 52, 150 E. 52nd St. (486-2290).

PAT KECK—Painted-wood sculptures and two window installations; through 6/20. Grey Art Gallery, 33 Washington Square East (998-6780).

GEORGE NEGROPONTE—Abstract paintings in which fields of color form archetypal architectural spaces; through 6/13. Good, 39 Great Jones St. (420-9063).

FRANK STELLA—Paintings from 1958; through 5/30. Gagosian, 521 W. 23rd St. (807-0807).

ARMANDO TESTA—Forty years of posters, serigraphs, cover designs, sculptures, and television commercials by this Italian designer; through 6/20. Parsons, 2 W. 13th St. (741-8900).

GROUP SHOWS

Madison Avenue and Vicinity

CHAMBERLIN—138½ E. 80th St. (737-7201). "Beasts: Animals in 19th-Century Art," with works by Barye, Bonheur, Cabanel, Delaroche, Dupré, Gérôme, Troyon; through 6/30.

CARUS—872 Madison Ave. (879-4660). Suprematist and Constructivist art by Chasnik, Lissistzky, Malevich, Rodchenko, others; through 6/20.

DE REMPICH—16 E. 79th St. (772-6855). Works by Capraro, McCrum, Van Minh; through 6/19.

GALDY—19 E. 71st St. (517-8576). "The Baroque Sky"—ceiling and fresco drawings and oil sketches of the 17th and 18th centuries; through 7/17.

HAIME—1000 Madison Ave. (772-7760). "Fifth Anniversary Exhibition" with works by Dunoyer, Larraz, Llona, Merlino, Miller, Mutal, Sutil, Tacla, Vari; through 6/20.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). "Color and Expression: Brücke Through Blaue Reiter"; through 7/19.

RALPH—43 E. 78th St. (288-5222). "5 by 5," with works on paper by Bellmer, Duchamp, Kandinsky, Man Ray, Seligmann; through 6/6.

SHEPHERD—21 E. 84th St. (861-4050). 19th-century French paintings, watercolors, drawings, and sculpture; through 6/27.

SOLOMON & CO.—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Johns, Lichtenstein, others; through 6/30.

STAEMPFLI—47 E. 77th St. (535-1919). Works by gallery artists; through 7/17.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). "Post-Abstract Expressionism," with paintings by Bluhm, Briggs, Dugmore, Goldberg, Leslie, Marca-Relli, Mitchell, Resnick, Stankiewicz, others; through 6/31.

57th Street Area

DEUTSCH—20 W. 57th St. (765-4722). American 20th-century art, with works by Avery, Burchfield, Dove, Hartley, Maurer, Sheeler; through 6/17.

GOODMAN—41 E. 57th St. (593-3737). Works by Dubuffet, Leger, Matisse, Miro, Moore, Nicholson, Picasso; through 6/15.

HARBOR—24 W. 57th St. (307-6667). Prints from the 19th and 20th centuries, by Haden, Lewis, Lozowick, Sloan, Whistler, others; through 6/27.

KAHAN—48 E. 57th St. (355-5110). "Posts and Columns," with house and bed posts from Mali and Cameroon, mortuary posts from Kenya, and works by Brancusi, Ritson, von Huene, others; through 6/20.

KENT—41 E. 57th St. (980-9696). "Assemblage," with works by Arp, Cornell, Duchamp, Ernst, others; through 7/2.

MAEGHT LELONG—20 W. 57th St. (315-0470). Works by Bourgeois, Horn, Laib, Long, Mangold, Ryman, Serra; through 6/31.

PACE—32 E. 57th St. (421-3688). Old Master prints by Andrea, Breugel, Goltzius, Piranesi, Valesi, others; through 6/13.

PEARL—38 E. 57th St. (838-6310). "Looking at the WPA: Mural Sketches and Other Works from the 1930's" with works by Brooks, Gaston, Levine, Loew, Shahn; through 6/22.

East Village

DIAZ—223 E. 10th St. (420-9174). "Garden Party III," with works by gallery and invited artists; through 6/9.

HUMPHREY—242 E. 5th St. (529-0692). Works by Davidson, Jhabvala, Konishi, Negret, Schwartz, Speich; through 6/14.

P.S. 122—150 First Ave. (533-4624). "Options '87," with works by Briscoe, Dibble and Lewett, Ess, Fuentes, Gabbay, Horrom, McIntyre, Paisley-Jones, Sheer, Schumann; 5/30–6/21.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Inaugural exhibition, with works by Amaya, Arnas Bada, Cidoncha, De Hoyos, De Lazaref, Hassel, Polles, Scurlock; through 6/13.

ART IN GENERAL—79 Walker St. (219-0473). "Biomorphic Sculpture," with works by Cohen, D'Arrigo, Fisher, Weisberg; through 6/5.

ARTISTS SPACE—223 W. Broadway (226-3970). Paintings by Coggeshall and Hammersley; architectural project by Ian and Lynn Bader; "Heterogeneity and Alienation"— a video exhibition; through 6/27.

ARTISTS SPACE—223 W. Broadway (226-3970). Recent paintings by Coggeshall, Hammersley; architectural projects by Lynn and Ian Bader; video works by Goldin, Idemitsu, Lord/Miller/Muntadas, Thornton, others; through 6/27.

BAUM—109 Hudson St. (219-9854). Drawings that make extensive use of blackness and/or chiaroscuro, by Bertolo, Coe, Lane, Nechvatal, Piccillo, Rainer, Serra, others; through 6/6.

BEITZEL—113 Greene St. (219-2863). Works by Bennington alumni; 6/2–6.

CASTELLI—420 W. Broadway (431-5160). Works by Artschwager, Nauman, Stella; through 6/6.

CUTLER—164 Mercer St. (219-1577). Sculpture and paintings by gallery artists, including Amar, Anastasi, McNamara, Tillers, others; through 6/24.

DILAURENTI—383 W. Broadway (925-5100). "After Picasso," with works by Gordillo, Guerrero Tapies; through 6/20.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Money/Power," with works by Bratton, Byrne, Depp, Kliros, Ligorano/Reese, Maksymowicz, Meieran, Peters, Samaras, Sholette; through 6/13.

GRAND STREET—93 Grand St. (431-6693). Sculpture by Coyne and Michael, paintings by Jacobs and Kelly; through 6/27.

JACK—138 Prince St. (966-4235). Works by Bello, Eisner, Roesch, Roth; 5/30–6/24.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Works by Geiser, Hoskins, Kimler; 6/2–27.

LORENCE-MONK—568 Broadway (431-3555). Drawings to benefit *Art Against Aids;* 6/2–27.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). "Allusion," with works by Dvortscak, Lieber, Manes; through 6/14.

RUBIN—155 Spring St. (226-2161). "Points of Contact," with works by Bochner, LeVa, Marano, Sandback, Wörsel; through 6/20.

SHAPOLSKY—99 Spring St. (334-9755). Works on paper by Boardman, Calcagno, Cherry, Cruz, Hasen, McFarlane, Ruben, others; through 8/4.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900). Paintings, sculpture, drawings, and manuscripts by newly-elected members and 1987 award winners, including Beckman, Gehry, Motherwell, Rosenquist, others; through 6/14.

BRONX RIVER ART CENTER—1087 E. Tremont Ave., Bronx (589-5819). "No Mas Mannerisms"—idiosyncratic sculptures by Forget, Haber, McCalebb, Perkins, Pfaffman, others; through 6/4.

DAVERIO—521 W. 23rd St. (463-0688). Romantic expressionist works by artists of the "Scuola Romana" from 1925–1945, including Fazzini, Mafai, Pirandello, Rafael, Scipione, Ziveri; through 7/11.

GLASS—315 Central Park West, Suite 8W (787-4704). Works by Ambellan, Andrews, Highton, Mark, Soyer, others; through 6/13.

GREY ART GALLERY AND STUDY CENTER—33 Washington Place (598-7603). "Awards in the Visual Arts 6," with works by Bleckner, Brown, Giegerich, Huttinger, Michaels, Rand, Seaman, Sigler, Tracy, Willis; through 6/20.

JAPAN SOCIETY—333 E. 47th St. (755-6752). "Contemporary Japanese Art in America: Arita, Nakagawa, Sugimoto"—works by three Japanese artists living in New York; through 6/28.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.–Fri. 8 a.m.–6 p.m. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 7/31.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Juxtapositions: Recent Sculpture From England and Germany"; recent photographic works by Victor Schrager; through 6/21.

P.S. 39 LONGWOOD ARTS PROJECT—965 Longwood Ave., Bronx (931-9500). "The Prevalence of Myth," with works by Abramson, Azara, Edelson, McCoy, Ramsaran, Spero, others; through 6/13.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

STUDIO K—12-15 Jackson Ave., Long Island City (718-784-0591). Sculptures by Berhang, Brown, Kupferman, Sinclair, others; through 5/31.

PHOTOGRAPHY

ALEXANDER ALBRIZZI—Color photographs of gardens in Venice; through 7/3. Stubbs Books & Prints, 28 E. 18th St. (982-8368).

ARSENAL—Fifth Ave. and 64th St., in Central Park (360-8141). Photographs of New York City playgrounds, from the late 19th century to the present; through 6/5.

JAMES CASABERE—Photographs executed over the past three years; through 6/21. 303, 513 E. 6th St. (477-4917).

MARIANNE ENGBERG—Color photographs of the Lent Festival in Basel; 6/2–27. Urdang, 23 E. 74th St. (288-7004).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Stopping Time: The Photographs of Harold Edgerton"; "Manuel Alvarez Bravo: A Retrospective"; "Westward to Promontory: The Photographs of Andrew J. Russell"; through 6/14.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–Fri. 11 a.m.–6, Sat. 12–4. Free. "New Traditions: Thirteen Hispanic Photographers"; through 6/6.

PROCTOR JONES—Photographs of Russia; through 6/6. Schiller-Wapner, 1 E. 61st St. (758-0329).

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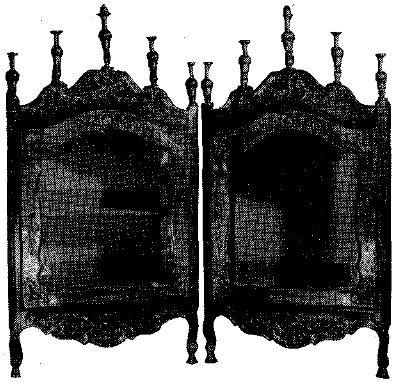

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ART

DAVID JOYCE/TERRY BRAUNSTEIN—Life-size photographic sculpture installations/Photomontages made from appropriated images. Through 6/26. Pfeifer, 568 Broadway (226-2251).

MARK KLETT—Recent photographs of the American Southwest; through 6/13. Pace/MacGill, 11 E. 57th St. (759-7999).

LEDEL—168 Mercer St. (966-7659). Color photographs by Baker, Frey, Gordon, Pagnano, Skoff, Staller, Wayne, Wright; through 7/3.

DANNY LYON—Photographs from 1962-1987, documenting the civil rights movement in the South, motorcycle clubs, the demolition of 19th-century buildings in lower Manhattan, and other subjects; through 6/6. Witkin, 415 W. Broadway (925-5510).

GEANNA MEROLA—Painted photographs of architectural and sculptural fragments in Paris and Rome; through 6/20. Lieberman & Saul, 155 Spring St. (431-0747).

RAY K. METZKER/DENNIS FARBER—Black and white photographs of landscapes in Tuscany, in a series entitled "Feste di Foglie"/Color photographs of contemporary street-life in Venice, California, to which squares of gold-leaf have been applied; through 6/6. Miller, 138 Spring St. (226-1220).

CARL MYDANS—Photographs from his career as a photojournalist for *Life* magazine; through 6/26. Life Gallery, Time & Life Bldg., 1271 Sixth Ave. (522-2300).

VICTOR SCHRAGER—Monochromatic photographs arranged into shapes, mounted on rectangular structures of colored formica; through 6/21. P.S. 1, 46-01 21st St., Long Island City, N.Y. (718-784-2084).

MARCIA C. SHEER—Pinhole photographs; through 6/19. Quality Color, 104 E. 25th St. (420-8533).

BEATRICE STOCKLIN/BRUNO J. ZEHNDER—Color photographs by two Swiss photograhers; through 6/20. Swiss Institute, 35 W. 67th St. (873-3761).

DEBORAH TURBEVILLE—Photographs of ambiguous scenes, combining fashion and architecture; through 7/11. Staley-Wise, 177 Prince St. (777-1590).

WESTBETH—55 Bethune St. (924-6092), Fri.-Sun. 12-6, and by appt. "City Eyes"—a celebration of New York, in photographs by Gruen, Marjorie, Retivov, Seccombe; through 6/7.

PERFORMANCE

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (571-2206). 6/1 and 6/4-30 at 8 (Thu., Fri., Sat. only): Huck Snyder's "Circus." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). 6/1 at 9: Judith Ren-Lay in "Warrior Hostess." $8. 6/5-28 (Wed.-Sun. only) at 9: Susan Mosakowski's "The Rotary Notary and his Hot Plate." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3:50, seniors and students $1:50. (Free Tue. 5-8). Through 7/17: "Recent Acquisitions from the Permanent Collection." Through 7/17: "Interlacing: The Elemental Fabric." Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3:50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 6/7: "The Word and the Image: Buddhist Book Illuminations." Through 9/13: "The Photographs of Beatrice Pitney Lamb."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Reinstallation of Egyptian Galleries. Through 6/7: "Mary Frank: Persephone Studies." Through 6/15: "Donna Dennis: Deep Station." Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29: "The American Eye For Style." Through 6/8: "Pearls Among the Gold: Russian Women's Festive Dress." Through 6/30: "European Ceramics from the Reverend Alfred Duane Pell Collection." Through 7/6: "Alfred P. Maudslay: Photographs of Maya Ruins." Through 7/6: "Hiroshige's 100 Famous Views of Edo: Summer." Through 7/20: "Home Scenes: American Genre Paintings." Through Dec.'88: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. nooon-5. $3; seniors and students $1.50; free Tue. after 5. Through 5/31: "Folding Fans From the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament." Through 7/19: "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6: $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love." Through 6/14: "Jean-Baptise Le Prince Drawings."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.-8, Wed.-Sun. 11 a.m.-5. $3.50, students and seniors $2; free Tue. 5-9. Through 8/23: "Joan Miró: A Retrospective." 5/29-7/5: "A Year With Children."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75. Through Aug.: "In The Picture." Through 8/16: "A World of Their Own: Native Artists From Israel." Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/16: "A World of Their Own: Native Artists From Israel."Through 8/16: "Chagall and the Bible." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $4:50; children and seniors $2.25. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library . . . Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th Early 19th Century Decorative Arts." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through 6/15: "Landscape Drawings of Five Centuries From the Robert Lehman Collection." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 7/31: "European Decorative Arts from the Wadsworth Atheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.-Sun. noon-6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . "Light Years."

MUSEUM OF MODERN ART —11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 6/2: "Photographs by Jan Groover." Through 6/2: "The Drawings of Roy Lichtenstein." Through 7/12: "Projects: Mike Glier." Through 7/26: "Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School." Through 9/22: "Contemporary American Prints."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/31: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2:50, $1:50 seniors and children. Through 7/12: "Peering Beyond the Mask: Installation by Denis Gillingwater." Through 7/12: "The Other Man: Alternative Representations of Masculinity." Through 7/12: "Fake."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 5/30: "New York Bestiary: Pets and Pests of the Metropolis." Through 7/12: "The Hudson River and the Highlands: Photographs by Robert Glen Ketchum." Through 7/15: "Jackie Robinson: An American Journey." Through 8/16: "The Wagstaff Collection of American Silver." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10 a.m.-6; some collections to 9. Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 7/12: "Outdoor Public Pools: A WPA Photographic History." Through 6/14: "A Survey of Book Arts."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 6/28: "1987 Biennial." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 7/8: "The Viewer as Voyeur." **Whitney Museum of American Art at Equitable Center,**787 Seventh Ave., at 51st St. (554-1113). Through 6/6: "City Life: New York in the 1930's, Paintings and Prints from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 5/28 at 2: "American Decorative Arts." On view 5/27. 5/29 at 10 and 2: "American Paintings, Drawings, Watercolors, and Sculpture." On view 5/27, 28. **East**—219 E. 67th St. (606-0400). 5/27 at 6: "Fine Oriental Rugs and Carpets." 6/2 at 10: "Furniture, Decorations, and Old Master Paintings." On view 5/29, 30, 6/1. 6/2 at 2: "Oriental Furniture and Works of Art." On view 5/29, 30, 6/1.

DOYLE—175 East 87th St.(427-2730). 5/27 at 10: "Fine English and Continental Furniture, Decorations and Paintings, including French Empire, Provincial, and Regency Furniture, Porcelain, Silver and Rugs."

PHILLIPS—406 E. 79th St. (570-4830). 5/27 at 2:30: "American Furniture and Decorative Arts." 5/27 at 6: "American Paintings, Drawings, and Sculpture."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/27 at 10:15 and 2: "American Indian Art." 5/28 at 10:15 and 2: "American Paintings." On view 5/27. 5/28 at 2: "Important American Paintings from the Collection of Caroline Ryan Foulke." On view 5/27. 5/29 at 10:15 and 2: "Antiquities." On view 5/27, 28. 5/30 at 10:15 and 2: "Oriental Rugs and Carpets." On view 5/27-29. 5/30 at 10:15 and 2: "European Works of Art." On view 5/27-29. 6/2 at 10:15: "Chinese Paintings." On view 5/28-30, 6/1.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, May 27

NEW YORK POPS, Skitch Henderson conductor. Annual gala concert, hosted by Liz Smith. Guests are Liza Minnelli, Tommy Tune, the Manhattan Rhythm Kings, pianist Eric Hamelin, The Desperados (Trinidadian steel band), and some surprises. Carnegie Hall at 8. $15–$35. Patrons' tickets (765-7677) include a dinner-dance.

TWENTIETH-CENTURY CHORAL MASTERWORKS—Works by Durufle, Poulenc, Honegger, Stravinsky, William. Alice Tully Hall at 8. $10.

GOLIARD CHAMBER ENSEMBLE, with pianist Jeffrey Biegel. Barber's *Dover Beach;* Brahms's *Zigeunerlieder;* Persichetti's *Flower Songs*; Haydn's Flute Trio in D. Merkin Concert Hall at 8. $10.

HARCOURT WALLER III, pianist. Works by Bach, Schumann, Liszt, Chopin. Weill Recital Hall at Carnegie Hall at 8. $8.

ALL-CITY HIGH SCHOOL CONCERT—Orchestra, chorus, bands. Avery Fisher Hall at 7:30. No available tickets.

FRANCESCA PANNELL, soprano. Songs of love and nature, by Mozart, Griffes, Ives, de Kennessey, Gideon, Bowles, others. New School Auditorium, 66 W. 12th St., at 8. Free.

GENE BERTONCINI, guitarist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

ATLANTIC CHAMBER MUSIC, with mezzo-soprano Alexandra Montano. Russell Currie's *Night Thoughts,* Parts I, IV, VII. IBM Atrium, Madison Ave. and 57th St., at 12:30 p.m. Free.

THE DIXIE PEPPERS—Dixieland and swing. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

LAUREL ANN MAURER, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THEODORA ANDREAS, vocalist. Lincoln Center Library at 4. Free.

JAZZ TRIO—Drummer Regina Brija, pianist Adam Goldberg, clarinetist-saxophonist Christine MacDonnell. Crystal Pavilion, 805 Third Ave., 49th-50th Sts., at 12:30. Free.

THE CLAREMONT STRINGS—Music for piano, cello, and violin. Citicorp Center Market, Lexington Ave. and 53rd St., at 1:30. Free.

Thursday, May 28

NEW YORK PHILHARMONIC, Giuseppe Sinopoli conductor; mezzo-soprano Florence Quivar, New York Choral Artists, Brooklyn Boys Chorus, Mahler's Symphony No. 3. Avery Fisher Hall at 8. $7.50–$35.

LIZA MINNELLI—Opening night of a three-week engagement in tribute to the new Carnegie Hall, a conception by the singer with Marvin Hamlisch and Fred Ebb. 40-piece orchestra conducted by Bill LaVorgna. Carnegie Hall at 8. $20–$45.

DESSOFF CHOIRS, with the Orchestra of St. Luke's; Amy Kaiser conductor; baritone Jake Gardner, countertenor Jeffrey Gall, sopranos Andrea Matthews, Elizabeth Pruett, tenors Frederick Urrey, Charles Walker, bass James Moellenhoff. Handel's *Saul.* Alice Tully Hall at 8. $15, $18.

KAREN HUTCHINSON, pianist. Works by Prokofeiv, Walker, Ravel, Bartok, Ginastera. Merkin Concert Hall at 8. $10.

COMPOSERS NOW—First concert appearance of the group, which includes composers/performers Tison Street, Mark Pevsner, David Myska. Program of works by each. Weill Recital Hall at Carnegie Hall at 8. $10.

ECLECTIX!, with pianist Chico Mendoza. "Songs, Duets, and String Quartets," by Lee McClure, Mendoza, Beth Anderson, Regan Ryzuk, Bruce Lazarus, Peter Kelsh, Mark Birnbaum. Madison Avenue Presbyterian Church at 73rd St. (662-7685), at 8. $5.

THE DUKE ELLINGTON SOCIETY—"A Tribute to Duke Ellington and Billy Strayhorn," with pianist Brooks Kerr, others. St. Peter's Church, Lexington Ave. and 54th St., at 7. Free.

MUSIC FOR HOMEMADE INSTRUMENTS, composer/performers. New work by Skip LaPlante, David Simons; also works by Rolf Groesbeck, Alice Eve Cohen, and Geoffrey Gordon. Loft at 262 Bowery, between Prince and Houston Sts. (226-1558), at 8. $5, or $5 worth of recyclable soda and beer cans, or combination.

GREGG BENDIAN/JAY TANDLICH/RICH SOSINSKY—Solos, duos, trio. New and improvised music. The Knitting Factory, 47 E. Houston St. (219-3055), at 9. $4.

TERRIE MEIER-BARRIOS/ANDREW DE MASI, duo-pianists. Music by Mozart, Debussy, Satie, Riegger, Mihalovici, Rieti, Widor. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

SANDRA VAN CLEVE, soprano, with pianist David Leighton. Songs by Mozart, Verdi, Rodrigo, Giannini, Britten. Museum of the American Piano, 211 W. 58th St. (246-4646), at 8. Contribution.

THE SWING SYNDICATE/GREAT SOUTH DIXIELAND JAZZ BAND—Outdoors at 345 Park Ave., at 51st St., at noon. Free. Rain date, 6/2.

GRETCHEN STEINER, vocalist. Lincoln Center Library at 4. Free.

GRACE SUMA—Damrosch Park, Lincoln Center, at 8. Free.

MARK MORGANELLI ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae; pianist William Doppmann. Works by Clementi, Ravel, Strauss. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

SOUTH AMERICAN MUSIC PROJECT—P.S. 166, 33-09 35th Ave., Astoria, Queens, at 7:30. Free.

Friday, May 29

DA VINCI PLAYERS—Bach's Sonata No. 5; Haydn's Trio No. 1; Beethoven's Irish and Scottish Songs; Dvorak's Quartet No. 3. Weill Recital Hall at Carnegie Hall at 8. $7.

BOWDOIN TRIO, with violinist Maria Bachmann, violist Paul Doktor. Dvorak's Piano Quintet in A; Schubert's B flat Trio; Schoenberg-Steuermann's *Verklarte Nacht.* Alice Tully Hall at 8. $10.

NEW YORK PHILHARMONIC—See 5/28.

LIZA MINNELLI—See 5/28.

PIMPINELA—Joaquin and Lucia Galan. Radio City Music Hall at 8. $20, $25.

JAZZ AT THE CENTER FESTIVAL—Betty Carter and her trio. Henry Street Settlement Harry DeJur Playhouse, 466 Grand St. (598-0400), at 7. $8.

MUSIC OF VIETNAM—Phong Nguyen, with Hoang Oanh and Nguyen Kim Oanh. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

THE HISTORY OF UNHEARD MUSIC, performance group, in new works and selections from the album *Drop It.* Theater at Our Lady of Vilnius, 570 Broome St. at Varick St. (673-5636), at 8:30. $6.

MUSIC FOR HOMEMADE INSTRUMENTS—See 5/28.

LARRY SCULLY, pianist. Lincoln Center Library at 4. Free.

CORELLI CHAMBER PLAYERS—Music for violin, cello, and flute. Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

JAMIL NASSER TRIO, with Frank Wess. Jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

MARIA FALASCO/MARK BAUTISTA, folk duo. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Open lunch-hour jam session, with pianist Bill Mays. Cafe 43, 147 W. 43rd St., at 12. $4.

MOBI (Musicians of Brooklyn Initiative) series, with music by the Jerome Harris Group and Michele Rosewoman with Quintessence. St. Ann's Church, Montague and Clinton Sts., Brooklyn, at 8. $5.

Saturday, May 30

AMERICAN FESTIVAL OF MICROTONAL MUSIC, Johnny Reinhard director; soprano Deborah Rothrock. World premieres by Varese, Partch, Sandberg, Gallagher, Catler. Merkin Concert Hall at 9. $9.

NADJA SALERNO-SONNENBERG, violinist, with pianist Robert McDonald. Beethoven's Sonata No. 1; Brahms's Sonata No. 3; Prokofiev's Sonata No. 1. 92nd Street Y at 8. $11, $13.

NEW YORK PHILHARMONIC—See 5/28.

LIZA MINNELLI—See 5/28.

CHARLES MOKOTOFF, guitarist (N.Y. debut). Music of Koshkin, Yocoh, Rodrigo, Coble (N.Y. premiere), Walton, MacCombie, Turina. Weill Recital Hall at Carnegie Hall at 2. $8.

ARDEN SHELTON, soprano, with pianist Alfred Rizzo. Art songs by Tosti, Faure, Duparc, Wolf, Barber. United Negro College Fund Benefit. Weill Recital Hall at 5:30. $20.

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MUSIC & DANCE

KINETICS—Jazz compositions by Walter Lee. Weill Recital Hall at 8:30. $10.

JAGJIT SINGH/CITRA SINGH—Indian music. Madison Square Garden Felt Forum at 8. $10–$50.

HARPSICHORD UNLIMITED—Harpsichordist Elaine Comparone, guitarist William Mathews, flutist Daniel Waitzman. Music by Dowland, Vivaldi, Mozart, Boehm, Rameau. St. Michael's Church, 225 W. 99th St. (666-9427), at 8. $8.

THE CAPE AND ISLANDS MUSIC FESTIVAL—The Colorado String Quartet, cellist Andras Diaz. Music includes works by Brahms, Faure, and Haydn. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. Free.

MUSIC OF SOUTH INDIA, with Kadri Gopalnath. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

NEW YORK CHAMBER PLAYERS (debut performance), Yves Abel conductor; pianist Deborah Jamini. Copland's *Appalachian Spring;* Beck's *Ballade* (world premiere); Schubert's Symphony No. 5. Mannes College of Music, 150 W. 85th St., at 2. $3.

THE ART MOB, a cappella group. Early American folk songs, sacred harp music, camp meeting songs, and gospel music. R.C. Erpf Gallery, 568 Broadway (entrance on Prince St.), at 7:30. Donation.

LORRE WYATT, singer-songwriter, People's Voice Cafe, 133 W. 4th St. (718-426-2183), at 8. $5.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor; pianist Ross Barentyne. Works by Barber, Josquin, Schubert, Verdi, others. Trinity School Auditorium, 101 W. 91st St. (873-4017), at 8. $10.

MUSIC FOR HOMEMADE INSTRUMENTS—See 5/28.

THE BEST OF RUSSIA—A variety show. Town Hall at 7. $22–$28.

GAIL KNIPPER, clarinetist. Lincoln Center Library at 2:30. Free.

DAVID E. SCHNEIDER, clarinetist/**NANCY GARNIEZ,** pianist. Music by Poulenc, Schubert, Sawyer, Brahms. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

AURELIAN TRIO—Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission $1.

ART BLAKEY JR./JANN PARKER, jazz duo. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

ATLANTIC BRIDGE—American old-time and Scottish songs and dance music. Jane Rothfield, fiddle and banjo, with guitarist Allan Carr. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

BRONX CHAMBER ORCHESTRA, Michael Spierman conductor; pianist Diana Wan. Mozart's Piano Concerto No. 25; Beethoven's Symphony No. 3, "Eroica." Manhattan College Smith Auditorium, Manhattan College Pkwy., off Broadway and 242nd St., Riverdale (920-0247), at 8. Free.

MOBI—See 5/29. Tonight: Vincent Chancey Quartet and Jeff Hoyer Quartet.

Sunday, May 31

MANHATTAN PHILHARMONIC, Peter Tiboris conductor; choruses from around the country; soloists Michelle Troise, Barbara Solomon, DeRos Hogue, Peter Elvins. Tchaikovsky's *Ode to Joy;* Beethoven's Symphony No. 9. Avery Fisher Hall at 8.

MEMBERS OF THE BROOKLYN CHAMBER ORCHESTRA—Music of Mozart, Beethoven, Melani, Szalowski. Weill Recital Hall at Carnegie Hall at 8:30. $7.

TILMANN WICK, cellist, with pianist Heasook Rhee. Works by Schubert, Brahms, Britten. Weill Recital Hall at 5:30. $8.

NATAN BRAND, pianist. Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 5. $4.

MARC REGNIER, guitarist. Music of Praetorius, Bach, Orbon, Ponce, Grieg, Nin-Culmell, Tarrega, Albeniz. Weill Recital Hall at Carnegie Hall at 2. $8.

KAREN LUNDRY, soprano, with pianist Dean Williamson. Songs of Purcell, Bellini, Wolf, Strauss, Debussy, Argento. Merkin Concert Hall at 8. $10.

FESTIVAL DE ESTRELLAS—Latin music. Madison Square Garden Felt Forum at 2. $20, $22.50.

CATHEDRAL CHORISTERS, Paul Halley director. Music by Britten, Halley, Duke Ellington, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

DOWNTOWN UPROAR—The Duke Ellington Society, with the Loren Schoenberg Big Band, trumpeter Ruby Braff, trombonist Britt Woodman, others. Music by Strayhorn, Ellington, others. Schimmel Center at Pace U., Spruce St. between Nassau and Gold Sts. (488-1715 weekdays; 718-375-0327 weekends), at 2:30. $10, $12.

Y SYMPHONIC WORKSHOP, Yaacov Bergman conductor; soloists Beverly Morgan, Jacqueline Pierce, Dennis Striny, Kevin G. Deas. Beethoven's Symphony No. 9. The final movement will be an open sing. 92nd Street Y at 3. $3.50, including use of score.

ISRAEL INDEPENDENCE DAY CONCERT—The Brothers Zim, the Zimria Klezmer Band, the Jewish Youth Chorale. Symphony Space at 2. $10.

NOVA CHAMBER ENSEMBLE—Haydn's *Divertimento* No. 113; Wytwycky's Suite for Violin, cello, piano; Brahms's Piano Quartet in A. Ukrainian Institute of America, Fifth Ave. and 79th St. (288-8660), at 5:30. $10 donation.

ENA BRONSTEIN, pianist. Bach's Goldberg Variations; Zabrack's *Scherzo* (world premiere); Schumann's *Carnaval.* Merkin Concert Hall at 3. $10.

MUSIC FOR HOMEMADE INSTRUMENTS—See 5/28.

DEBORAH KATE MILLER, soprano, with assisting instrumentalists on period instruments, and soprano Mimi Munro. Cantatas by Handel and Bach; songs and duets by Purcell. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $6.

NEW ART WINDS—Woodwind quintet. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

ST. PETER'S CHURCH—At 5: "Jazz Vespers," with the Lauren Hooker Fertal Quintette; offering. Lexington Ave. and 54th St. (935-2200).

THE RACHMANINOFF TRIO—Works for violin, cello, and piano by Schumann, Turina, Haydn. Metropolitan-Duane Church, Seventh Ave. and 13th St. (243-5470), at 3. $5.

SOUNDS FROM THE LEFT BANK—New-music chamber series by the Queens Symphony Orchestra. Music by Carter, Berkowitz; N.Y. premieres by Paulus, Larsen; world premieres by Ross, Smaldone. At P.S. 1, 46-01 21st St., L.I. City (718-275-5000), at 3. $6.

MOZARTEAN CHAMBER PLAYERS—Music by Haydn, Beethoven, Mozart. Wave Hill, W. 252nd St. and Independence Ave. (549-3200), at 3. $7.

BARGEMUSIC—See 5/28. Today at 4.

ART MOB—See 5/30.

ISRAELI INDEPENDENCE DAY CELEBRATION—Hebrew Arts Chorale, with Jewish music, modern Israeli and Yiddish music. Shorefront Y of Brighton-Manhattan Beach, 3300 Coney Island Ave., Brooklyn (718-646-1444), at 1. $2.

MIDORI & AKANE MATSUSHIMA AND MIO TAKAHASHI, pianists. Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, at 1:30. Free with museum admission.

Monday, June 1

ELIZABETH RICH, pianist/**ROLF SCHULTE,** violinist. First of two recitals—"Beethoven: 1802": Six Variations, and Sonatas Op. 30, No. 3; Op. 31, No. 3; Op. 30, No. 2. Merkin Concert Hall at 8. $10.

NEW YORK YOUTH SYMPHONY—Performers from the chamber-music program. Works by Brahms, Beethoven, Mendelssohn. Weill Recital Hall at Carnegie Hall at 8. Free (tickets from the Symphony: 581-5933).

DANIELLE WOERNER, soprano, with pianist Andrea Goodzeit. Music by Handel, O'Neal, Hagen, Duparc, Strauss. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. $6.

CHAMBER ENSEMBLE—Clarinetist Matthew Goodman, violist Monica Gerard, cellist Jerome Carrington, pianist Madeline Bloom. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

CHOIRS OF SECOND PRESBYTERIAN CHURCH AND ALEXANDER ROBERTSON SCHOOL, Harold Stover conductor. Mozart's *Benedictus sit Deus Pater,* K. 117; Brahms's *Liebeslieder Walzer;* Dvorak's *Te Deum.* Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. $5.

FESTIVAL BRASS QUINTET—Bryant Park, off Sixth Ave. between 40th–42nd Sts., at 12:30. Free.

KERI-LYNN WILSON, flutist/**LINDA MARK,** pianist. Music of Telemann, Burton, Faure, Borne. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

DAVID HUGHES, vocalist. Lincoln Center Library at 4. Free.

WEST VILLAGE CHORALE SUMMER SING—Walter Klaus conducts the first open readings of the season: Mozart's *Requiem* and Bach's *Magnificat.* At the Church of St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5; season of nine readings, $35.

Tuesday, June 2

BILLY IDOL—Madison Square Garden at 8. $18.50, $20.

NICOLE DUCHEMIN, soprano (N.Y. debut), with pianist Janine Lachance. Music by Ravel, Gluck, Mozart, Strauss, Massenet, others. Weill Recital Hall at Carnegie Hall at 8. $8.

LIZA MINNELLI—See 5/28.

CONFLUENCE—Jazz improvisation and classical music, by Coleman, Bach, Gershwin. Performers include hornist Robert Routch, drummer C.J. Everett, bassist Mike Formanek. Symphony Space at 8. $10.

JEFFERSON CHAMBER ORCHESTRA, Emil Botti conductor; violinist Laura Hamilton. Vivaldi's *The Four Seasons.* Trinity Church, Broadway at Wall St., at 1. Free.

SAMUEL BARTOS AND FRIENDS—The pianist, with violinist James "Subway Paganini" Graseck, soprano Constance Cooper. Music by Bach, Wolf, Beethoven, Franck. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

GERI ALLEN SOLO—JAM series "Knit 1, Risk All": The Knitting Factory, 47 E. Houston St., between Mott and Mulberry Sts. (219-3055), at 9 and 11 p.m. $4.

MIKE HASHIM JAZZ GROUP—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

NEW YORK SAMBA BAND—From Brazil: samba, jazz, and funk. Bryant Park, off Sixth Ave., 40th–42nd Sts., at 12:30. Free.

OPERA

MANNES EXTENSION DIVISION OPERA WORKSHOP, Marshall Williamson director. Operatic scenes from the popular repertoire. Mannes College of Music, 150 W. 85th St. (580-0210). 5/31, 6/3 at 8. Free.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/13. Tickets, $9–$70. 5/25, 26 at 8; 5/27 at 2 and 8: *Don Quixote* (*Kitri's Wedding*). 5/28, 29 at 8; 5/30 at 2 and 8; 6/1 at 8: *La Bayadere.* 6/2 at 8: *Les Rendezvous, Sunset* (N.Y. company premiere of Paul Taylor's work, set to Elgar's *Serenade* in e and his *Elegy for Strings,* and loon songs by the National Audubon Society), *Paquita.*

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets, $5–$40. 5/26 at 8: *Chaconne, Afternoon of a Faun, Concertino, Union Jack.* 5/27 at 8: *Scotch Symphony, Les Gentilhommes, Dances at a Gathering.* 5/28 at 8: *Dances at a Gathering, Union Jack.* 5/29 at 8: *Walpurgisnacht Ballet,* Pas de deux, *Moves, Brahms/Handel.* 5/30 at 2: *Chaconne, Dances at a Gathering, Agon.* 5/30 at 8: *Walpurgisnacht Ballet, Moves, Union Jack.* 5/31 at 1: *Agon, Afternoon of a Faun, Concertino, Brahms/Handel.* 5/31 at 7: *Scotch Symphony, Moves, Chaconne.* 6/2 at 8: *Les Petits Riens, Afternoon of a Faun, Walpurgisnacht Ballet, Brahms/Handel.*

Lyon Opera Ballet

CITY CENTER THEATER—Through 5/31. Tickets, $17–$37. Return engagement of the company's *Cendrillon,* by Maguy Marin. 5/26–29 at 8; 5/30 at 2 and 8; 5/31 at 3 and 7.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—5/27, 29 at 8; 5/31 at 2: **Chen & Dancers,** in new and repertory works by Chen, a new work by Ruby Shang, and Remy Charlip's *39 Chinese Attitudes* . . . 5/28, 30, 31 at 8: **Baba Dancers,** in a program that includes two world premieres by Hikari Baba and a piece by Nicholas Rodriguez. The Drive at 120th St. (864-2929). $7.50.

Other

CHARLES MOULTON—*Tapnology,* a suite of dances using electronically amplified tap shoes. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5 29, 30 at 11 p.m. $7. Also 5/27 at 12:15, at the Continental Insurance Atrium, 180 Maiden Lane at Front St.; free.

CLAIRE PORTER, with "Portables," a concert of five dances. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/26 at 8. $8.

THE COYOTE SINGS IN MY ATTIC, a dance-theater piece by Deborah McLaughlin, performed by the choreographer and the Bisbeet Movement Society, with live music by Cameron Brown. Merce Cunningham Studio, 55 Bethune St., 11th floor (316-3570). 5/29, 30, 31 at 9. $7.

DANCE/JUNE LEWIS AND COMPANY—Four works, including a premiere. Benefit for the Dance Scholarship Fund of the Conservatory of Music of Brooklyn College. Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900). 5/30 at 8. $10.

DANCEBRAZIL, in "FestaBrazil," a 10th-anniversary celebration. Benefit gala 5/28, Loremil Machado is guest; $15–$50. 5/29, 30 at 8, the singer Rosemary appears; $8–$15. Program includes *Musica e dance da Terra, Festa de Magia, En Bahia.* At Symphony Space.

DARVASH STUDIO—*Coppelia,* by Gabriela Darvash, featuring 50 young student and professional dancers. Martin Luther King High School Auditorium, Amsterdam Ave. and 65th–66th Sts. (265-5608). 5/27, 28 at 8; 5/30 at 2:30 and 8; 5/31 at 1:30 and 5. $9.

DAVID MALAMUT AND DANCERS—The Field at Pineapple, 599 Broadway at Houston St. (966-3717). 5/29 at 9; 5/30, 31 at 8. $7.

E.V.-VILLA ECLAFOT, by Elisabetta Vittoni. "A reflection on an Italian funeral," which includes film projections. Danced by the choreographer and others. Washington Square Church, 133 W. 4th St. (924-0077). 5/27 at 8:30. $8.

ELIZABETH STREB/RINGSIDE—Four new works, duets, trios, and quartets. The Kitchen, 512 W. 19th St. (924-0077). 5/27 (benefit, with party, $40)–31 at 8:30. $10.

FREEDMAN/COLEMAN—Four duets that include two N.Y. premieres, by Terese Freedman and Jim Coleman. Nikolais/Louis ChoreoSpace, 33 E. 18th St. (924-0077). 5/29, 30 at 8. $7.

FRESH TRACKS—New work by Carol Clements, Meg Eginton, Ruth Fuglistaller, Betsy Hulton, Carol Kueffer, Aspassia Yaga. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/2, and Tue. through 6/23, at 8. $8.

HENRY STREET SETTLEMENT DANCE SCHOOL—Annual recital, including a finale by school director Louis Johnson. Harry DeJur Playhouse, 466 Grand St. (598-0400). 5/30 at 1. $2.

JEANETTE STONER—New dances. 83 Leonard St. Studio (226-1576). 5/29–31 at 8. $6.

A LEAP IN THE DARK, an evening-length work by Timothy Buckley that features a country-and-western singer. La Mama E.T.C., 74A E. 4th St. (475-7710). 5/27–30 at 9; 5/31 at 3 and 9. $8.

LISA KRAUS AND DANCERS—*Free Speech* and other works. P.S. 122, 150 First Ave. and 9th St. (477-5288). 5/28–31 at 9. $8.

LOUIS JOHNSON DANCE THEATRE ENSEMBLE—Guest artists are Sarita Allen, Hope Clarke, Sheila Rohan. Three pieces by Johnson. Harry DeJur Henry Street Settlement Playhouse, 466 Grand St. (598-0400). 5/30, 31 at 8. $7.

NEW MEXICO DANCEWORKS—Five works, including Gerrie Glover's *Playball,* others by her and Kim Corwin. St. Mark's Church, Second Ave. and 10th St. (924-0077). 5/28–31 at 8. $7.

SPLIT STREAM—**Stefa Zawerucha,** with the premiere of *Place Settings;* 5/28, 29 at 8. **Alison Salzinger,** in the world premiere of *Like You;* 5/30, 31 at 8. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $8.

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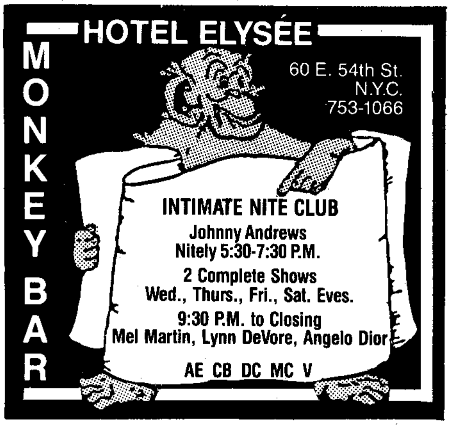

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno. Res. sug. L Mon.–-Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

ESTELA—47 E. Houston St., nr Mulberry St. (925-6080/226-9460). Casual. Peruvian. Spcls: ceviche mixto, steak with spaghetti in green pesto sauce. L daily noon–4. D daily 5–11. Ent. Fri.–Sat. **(I)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M) Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester and Canal Sts. (226-6060). Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, blackened shrimp, bay scallop and shrimp pot-pie. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3:30. D Mon.–Sat. 5–11:30, Sun. 3:30–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with red current and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sail at 1. D cruise sail daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET BAR AND GRILL—162 Spring St., at W. Broadway (219-0157). Dress opt. Continental/-nouvelle. Spcls: shrimps stuffed with crabmeat, scallops of veal with shiitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L daily noon–5. D daily 5–11. S daily 11–2:30. Private parties for 15–30. Ent. nightly. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E) No credit cards.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CHARLOTTE'S CAFE—162 Christopher St. (675-7447). Casual. Southwestern American. Spcls: duck fajitas, fish of the day wrapped in corn husk, Anaheim chili filled with duxelles. Res. sug. D Tue.–Thu., Sun. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sun. noon–4. Private parties for 75. Closed Mon. **(M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M)** **AE, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed swordfish with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St. (689-7565). Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, and filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thu. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. American. Spcls: fried calamari, buffalo chicken wings, 8-oz. hamburger, broiled fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

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RESTAURANTS

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: warm chicken mousse with prunes and port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9 a.m.–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St. (420-1777). Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STARCHES—127 Lexington Ave., bet. 28th–29th Sts. (213-6992). Casual. Continental. Spcls: poached chicken breast with Thai peanut sauce, vermicelli with coconut curry shrimp, stuffed breast of chicken with orange sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 5:50–midnight. Private parties for 50. **(M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake, thru 5/31, asparagus festival. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5-midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St. (206-8660). Casual. Northern Italian. Spcls: spada Genovese, tagliato manzo, gnocchi with gorgonzola. Res. sug. L Mon.—Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep-fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.--Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: veal sauté 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL BISTRO—827 Third Ave. at 51st St. (759-5933/8439). Dress opt. Italian. Spcls: gamberoni alla Bistro, risotto milanese, osso buco. Res. sug. L Mon.--Fri. noon–3. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **AE, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KAV KAZIAN—361 E. 49th St. (751-0416). Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M)**. **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA TABLE DES ROIS—135 E. 50th St. (838-7275). Casual. French/continental. Spcls: salad croquante, escalope de veau au Calvados et pomme, filet de saumon grille au vin blanc. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th–51st Sts. (753-5355). Formal. Nouvelle French. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St. (489-6100). Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tue.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agno

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lotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marnier sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5:30–10:45. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udon-suki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera, piccata di vitello. Res. nec. D only Tue.–Sun. 9:30–4 a.m. Music for dancing from 9. Closed Mon. **AE, DC.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby (535-2112). Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri. and Sat. 4:30–11:30, Sun. 4:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St. (517-2020). Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30 a.m.–3. D daily 5–11. Private parties for 100. Ent. **(E)** **AE, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. American. Spcls: fried calamari, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LEVANA—141 W. 69th St. (877-8457). Casual. Seafood/Kosher. Spcls: seafood pasta oriental, fillet of red snapper in phyllo, fillet of sole duxelle. Res. sug. D only Sun.–Thu. 5–11:30. Private parties for 50. Closed Fri.–Sat. **(M)** **AE, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts. (769-4444). Casual. New American. Spcls: swordfish with orange, olive and roast cumin; snails and shiitakes with pancetta, herbs and red wine; grilled calf's liver with porcini, sauerkraut fritters and balsamic au jus. Res. sug. Br Sat. 11:30 a.m.–3, Sun. to 3:30. D Mon.–Thu. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theater D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine *primavera, three alarm chili, quiche.* B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA BIANCA—167-17 Northern Blvd., Flushing (718-353-7065). Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L and D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.** (718-631-5666). L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

OUTDOORS AND INDOORS, festivals and fairs continue to star on spring's calendar. The annual **Irving Place Festival,** 5/31 (rain date, 6/7), 11–6, takes in the full stretch, from Gramercy Park on the north to 14th St. at the other end: townhouses, the ghosts of Washington Irving and O. Henry, theater and political history—and, on this date, collectibles and crafts and foods at 200-plus booths. The First New York Festival of Comedy will be onstage at 16th St., 2–4:30, with magicians and puppets, the mannequin Sparks, comedian Vince Gerardi, storyteller Danny Carlton, and more . . . **Bryant Park,** behind the library, at Sixth Ave. and 40th–42nd Sts., kicks off its weekday variety programs 5/26 at 12:30, with the big-band sounds of Howie Mann and group, and plenty of balloons for everyone. On 5/28, noon–3, juggling magician John Grimaldi begins his weekly workshops for anybody who drops by, and other days at lunchtime a regular round of music-makers will be on hand (see Concerts, page 121) . . . The annual **Sephardic Fair** at the Spanish and Portuguese Synagogue features talks and demonstrations in cooking, arts and crafts like Hebrew calligraphy and ritual ceramics, books and Ladino folk songs, besides food and collectibles for browsing/buying. See "Ruth Recommends," page 27, for other details . . . Upper **Second Avenue's Festival** covers the blocks from 68th to 90th Sts., and some of the proceeds will go to local charities. There'll be an outdoor art expo, antiques, chamber music, and the Yorkville Emporium, featuring food, collectibles, and entertainment of the neighborhood. Date is 5/31, 11 a.m.–5 (rain date 6/14) . . . In Brooklyn, outdoors at the Kings Bay Y, 3495 Nostrand Ave., an **Israeli Expo,** 5/31, 11 a.m.–4, spotlights foods, crafts, entertainment, and all kinds of information related to Israeli and Jewish culture. Folk dancing, music, and family fun, with Hanabelle the Clown, Ilan Mamber, the Andy Statman Klezmer Orchestra, many more. Admission's free.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.25; under 12, $2.75.

REVELS AND CAUSES—Talk about starry lineups! **Show Business Applauds Lincoln Center,** 6/1 at 8 at Avery Fisher Hall, sports just the cast of characters one might expect with that title: Bea Arthur and Milton Berle, Charles "Honi" Coles and Jim Dale, William Daniels and Robert Merrill, Cleo Laine and Swoosie Kurtz—*and* the Music Hall Rockettes; and that's just the beginning of the list of 50 and more. Benefiting will be the several constituent cultural companies of Lincoln Center, and for ticket information call 877-1800, ext. 523. $25–$2,500. Naturally, appropriate partying goes along with some prices . . . Christie's and FAO Schwarz are the venues of the **gala benefit auction and dinner for the Museum of American Folk Art,** 5/27. It all begins with a 6 p.m. party and silent auction/viewing, then the for-real bidding at 7:30, both at Christie's; the patron and benefactor dinner follows, at the Fifth Ave. toy emporium. Items on the block include a 12-day trip to the Orient, a weekend for two at the Pierre, a peanut-butter-and-jelly lunch at the Red Wing plant, dinner with Dr. Ruth, a visit to the set of *As the World Turns* and lunch with Eileen "Lisa" Fulton. $150, or $250 and $500 for patrons and benefactors (481-3080); inquire also about preview times at Christie's . . . **Poet in the City: Actors in Support of the Poetry Project,** 6/1 at 8 at the Public Theater, 425 Lafayette St., stars Estelle Parsons, Ron Vawter, Viveca Lindfors, Kate Burton, and other actors and performers in readings from poetry about New York, by Hughes, Whitman, Brecht, Lorca, and many more. $35 (674-0910) . . . Anybody signing on for the **Multiple Sclerosis Society Bike Tour,** by the Northern New Jersey chapter, can choose a 100- or 150-mile route, catered and with lodging and support vehicles supplied. Date is 5/30, 31, and the route wheels through New York, Pennsylvania, and New Jersey. $20 to register, $150 minimum pledges (201-783-6441) . . . Actors from New York–based soaps *Ryan's Hope, One Life to Live, Loving,* and *All My Children,* along with Twisted Sisters members Ed O'Jeda and Dee Snyder, will take to the courts in a **basketball game** to benefit the **Youth at Risk Program** of the Breakthrough Foundation. Date is 5/30 at 7:30, Murry Bergtraum Adult Ed School, 411 Pearl St.; $15 (516-481-7756).

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Through Labor Day: Sky Show, "The Seven Wonders of the Universe," narrated by Burt Lancaster; Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75, children 2–12, $2.

TOURS

JAMES DEAN IN NEW YORK—David Loehr leads this 6-hour trek, beginning at noon 5/30, at Lincoln Center Plaza's fountain. It takes in the young actor's favorite "hangouts" when he lived among us, some 30 of them, from the Upper West Side to the Village. Windup is a '50s party at The Front, 7 p.m., with a buffet and video screenings ($10; reserve: 244-8426). The tour is free, but take snack money and bus fare.

MURRAY HILL—"Remnants of a Gilded Age," a New York Walk-About. 5/31 at 2, meet on NW corner of Madison Ave. and 34th St. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

BEEKMAN PLACE/SUTTON PLACE—Walk with Adventure on a Shoestring (265-2663), 5/31 at 3. Meet at NW corner of First Ave. and 51st St., for this elegant-enclave walk. $5.

ART DECO ARCHITECTURE—"The Fabulous Fifties," with visits to the Waldorf-Astoria, Rockefeller Center, the only Automat building left in town. Three-hour tour with the Art Deco Society (925-4946). 5/30, meet at 2, at the G.E. Building, Lexington Ave. and 51st St. $7.

THE GOWANUS: CREEK AND CANAL—Prospect Park Environmental Center tour (718-788-8500): 5/30 at 1, meet at Old Stone House, near 3rd St. and Fifth Ave., Brooklyn, for a look at history and recent developments of this old waterway, with environmentalist Doreen Szczupiel-Bader. $2.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 5/25, 10 a.m.–4: **Lower Manhattan and Staten Island;** includes the new downtown skyline, a ferry ride, and a walk in S.I.'s Victorian neighborhoods; $8. 5/31, 10 a.m.–1: **Archaeological Lower Manhattan,** a chance to explore the outline of the area from the earliest European settlements, through use of 17th–19th-century city plans; $8.

CENTRAL PARK—5/31 at 2: Meet at Belvedere Castle, 79th St. south of the Great Lawn, for a "rocky ramble" and a look at park geology and glacial activity. Free.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sats. thru Oct., beginning with a S.I. Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India, Greece in Queens, and more. Pre-register; $43, including lunch in the Polish East Village.

QUEENS-LITTLE NECK BAY, from Udall's Cove to Fort Totten; six miles. With the Shorewalkers of New York; 5/31, meet at 10:20 a.m. on L.I.R.R. train from Penn Station to Little Neck (10:30 Woodside, 10:37 Flushing). (718-961-8406). $3.

HUNGRY PEDALERS—A "Gourmet Bicycle Tour," 5/30 at 8:45 a.m.: Tour de Bronx (rain date, 6/6). A new route: picnic stop at Ft. Schuyler, buying Italian food in Throgs Neck, then toward Woodlawn and Bainbridge for Irish snacking (you buy your own food). Fee: $12, or $20 for two. Meet at the Maine Monument, NE corner of Columbus Circle, 59th St. and CPW (595-5541 or 222-2243).

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 5/30, Central Park.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight; $60, with dinner and drinks. Reserve 24 hours ahead.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 5/30 at 10 a.m., a botanical safari; $2. 5/31 at 1, a mushroom walk in the wetlands (no collecting, please); $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 5/31 at 8 a.m., a spring bird walk. Free with weekend admission, $2. A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 5/31 at 11 a.m., a spring walk, with a look at flora, fauna, history, geology. Free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

URBAN PARK RANGERS—Walks and workshops, free unless otherwise noted. Call borough offices for the weekend lineup: Bronx: 548-7880 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3091; Queens: 718-699-4204; Staten Island: 718-442-1304.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. City walks: 5/27, meet at 6, foot of Tramway at Second Ave. and 59th St., for an evening walk around Roosevelt Island; $1, plus token Tram fare. 5/30 at 1, meet Arnold Flegenheimer at S.E. corner of Sixth Ave. and 24th St. (516-621-2613), for a stroll in historic Chelsea; $1. 5/31 at 1, meet Beverly Kimes at Grand Central Station upper-level info booth for a look around Midtown East Side—Tudor City, Beekman Pl., more (737-0016); $1.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Nearby walks: 5/30 at 10:30 a.m., a walk in the Brooklyn Botanic Garden; meet at Garden Shop (718-761-9191); $1.

SPORTS

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-8499). Away through 6/4. $6, $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 5/27, 28 at 7:30,

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vs. Seattle. 5/29, 30 at 7:30, 5/31 at 1:30, vs. Oakland. 6/1, 2, 3 at 7:30, vs. California. $8.50, $10.

STEPS—L'eggs Mini-Marathon, a 10K road race for women. 5/30, beginning at 10 a.m., CPW and 63rd St., ending in Central Park behind Tavern on the Green. Among the expected runners: record-holding Ingrid Christiansen from Norway and the USA's Francie Larrieu Smith. Registration through Road Runners Club (860-4455); $6. A **Women's Running and Fitness Expo** will go on at the Sheraton Centre, Seventh Ave. and 53rd St., 5/28, noon–9, 5/29 11 a.m.–7; free.

HORSE RACING—Belmont for the spring meeting, through 8/3 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 5/30, Red Smith Handicap. 5/31, New York Handicap.

GYMNASTICS MEETS—Amateur open competitions for women (5/30) and men (5/31) of all ages, 10 a.m.–6 both days. Expertise in floor exercises, uneven parallel bars, vaulting, beam, side horse, and rings will be judged. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx (299-8750). Free.

CHILDREN

GETTING THERE IS HALF THE FUN—An afternoon of story theater with Edmund Felix and Hilary Bader; a collection of myths, fables, and stories about the journey of life through history. New-York Historical Society, CPW at 77th St. (873-3400). 5/31 at 2. $1; adults $2.

JUNE BALLOOOON—Annual fun-fest, "a celebration of children, urban family life, and hands-on learning activity." Performers include Goowins's Balloowins, On-the-Lam Street Band, Ishangi Dancers, Puppetronics, and there'll be insects on parade, a turtle walk, lots of bubbles, animals, a double-dutch contest, lots more. Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400). 5/31, 10 a.m.–5. Free.

PUPPET FESTIVAL—The Papageno Puppet Theatre, with puppeteer Susan Delery Whedon. 3/29, 30, 31: at 1, *Little Red Riding Hood;* at 2, *Puff, the Magic Dragon.* Craft activities and refreshments, too. West Side YMCA, 5 W. 63rd St. (874-3297). $5 (must reserve).

PUPPETS, PUPPETS, PUPPETS!—The Philadelphia Fablemongers in *Yetta the Kvetch,* tales of the *shtetl,* followed by mask-making. Yeshiva University Museum, 2520 Amsterdam Ave. at W. 185th St. (960-5390). 5/31 at 2. $2.75; adults, $3.50.

A MORAL TAUGHT, an original opera based on four of Aesop's fables, performed by Children Thinking and Working As One, a company of 28 fifth-grade youngsters. P.S. 152, 2310 Glenwood Rd., Brooklyn (718-209-1830); 5/28, 29 at 10:30 a.m.; also at the Annex, 1800 Utica Ave., 6/1 at 10:30 a.m.

DOING ART TOGETHER—Two exhibitions of over 500 paintings, drawings, texture collages, and assemblages by children, parents, and teachers, participants in the collaborative hands-on workshop programs, Doing Art Together, in two schools: P.S. 92 in Harlem, through June at the Aaron Davis Hall, CCNY, Convent Ave. and 134th St., Mon.–Fri. 9–5; and P.S. 86, Bronx, 5/26–6/7 at Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave., Mon.–Fri. 10–4. Free.

STORYTELLING—Marilyn Hirsh relates tales from the Indian Panchatantra; 5/30 at 3. Donnell Library Center, Central Children's Room, 20 W. 53rd St. (621-0618). Free.

STORY HOUR—Eeyore's Bookstore East, Madison Ave. at 81st St. (988-3404); every Sun. at 12:30. Eeyore's Bookstore West, 2212 Broadway between 78th–79th Sts. (362-0634); every Sun. at 11 a.m. Free.

STORYTIME—Listen to storyteller Idalee Alderson and then enjoy milk and cookies. Every Sat. at 11 a.m.: Hudson Street Papers, 234 Third Ave. between 19th–20th Sts. (529-9748). Free.

LONG RUNNERS—**Mostly Magic:** A magic show with two magicians and audience participation, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 5/31 at 1:30: *The Funzapoppin Magic Show.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 . . . **The Little People's Theater Company:** *Little Red Riding Hood* at 1:30, and *Sleeping Beauty* at 3, Sat. and Sun. through 6/21. 39 Grove St. (765-9540). $5 . . . **Off Center Theatre:** *Little Red Riding Hood* at 10:30 a.m., and *Beauty and the Beast* at 12:30 p.m., Tue.–Thu., through 6/25. 436 W. 18th St. (929-8299). $3.75.

THE EMPEROR'S NEW CLOTHES and THE UGLY DUCKLING, new musical version of the Andersen classics, by the Theater Workshop. Sat. and Sun. at 1 and 3:30 through 6/20 (no shows 6/21). Fantasy Playhouse, 317 Merrick Road, Lynbrook (516-599-1982). $5 (must reserve).

CITY OF NEW YORK PARKS AND RECREATION—**Marionette Theatre:** 79th St. and West Drive, Central Park (988-9093). *Aladdin,* Sat., noon and 3, through 5/30. $2 . . . **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). *The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Through 6/26, Mon.–Fri., 10:30 a.m. and noon. $2 . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 5/30, 1–2:30, The Wiz helps 5-11-year-olds listen for sounds of spring, then shows how to create pan pipes and calimbas. **At the Dairy,** 5/30, 1:30–3, a family weaving workshop; must reserve (397-3156). Free.

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 5/31, 1–3: "Reptiles and Amphibians of Clay Pit Ponds," a slide show and demonstration with live animals, then an "outdoor prowl" in search of the creatures. All programs free (must reserve). Also a series of Parent-Tot Nature Programs.

SPECIAL EXHIBITS—**Jewish Museum:** Through 8/31: "In the Picture": Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Hours: Sun. 11 a.m.–6, Mon., Wed., and Thu. noon–5, and Tue. noon–8. Museum is open free Tue. evenings 5–8. 1109 Fifth Ave. (860-1888). Adults $4; children and seniors $2 . . . **Museum of the City of New York:** Through 6/28: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time," a retrospective of the innovative toymaking of New Yorker Clare Shapiro, with over 300 cuddly animals. Also through 6/28: "Flights of Fancy," display of dolls created by twenty contemporary artists. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Fifth Ave. and 103rd St. (543-1672). Free.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 5/30, 31, Create puppets of your own design, using "found" materials from the museum collection. Exhibits: "Color and Light," prisms, shadow wall, performance area. "Games Children Play"—Board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games. "Nature Area"—Collection of small animals for children to observe. Hours: Tue.–Fri. 1–5; weekends (including Memorial Day), 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 5/31 at 1 and 3: "Cover to Cover"—design an illuminated manuscript; 50 cents. Hours: Tue.–Fri. 10–5; Wed. 10–8; Sat., Sun. noon–5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 5/31 at 1 and 3: workshops in several activities and with a variety of themes. "Storytelling"—Every Sat. at 11:30 a.m.In the Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri. 2–5, Sat.–Sun. 11 a.m.–5. $2.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Mon., Tue., Thu., Sun. 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Sug. donation: $1.50; adults $3; Fri.–Sat. 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30, Sat.–Sun. 1–4:30; The Discovery Room, Sat.–Sun. noon–4:30.

NightLife

DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 5/27: John Ray Trio. 5/28: Charles Blenzig Trio. 5/29, 30: Matsu and the Hip Band. 5/31: Susan Botti. 6/1: Bennett Schwartz Trio. 6/2: Donna Byrne Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 5/27: Daybreaker; Teachers From Detroit. 5/28: Xanthi; Paul Vann Blues Band. 5/29: Homeboys; Unda Cova. 5/30: The Crunge; The Crows. 5/31: Andy Pratt; Randy Coven; Idle Hands. 6/1: Dean Landew; Michael Vann Blues Band. 6/2: Joel and Ilan; Comedy night with m.c. Randy Credico. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/31: Ray Brown, Monty Alexander and Herb Ellis plus Georgie Auld Quintet, Tue.–Sun. at 9 and 11:30. 6/1: Jorge Anders All Star Big Band. 6/2–7: Michel Petrucciani Trio plus The Donald Bird Quartet. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set til 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/27: Dwight Twilley plus Greg Kihn and Jimmy Lyon. 5/28, 29: Buffy Sainte Marie; Livingston Taylor. 5/30: Renaissance. 5/31: Christine Lavin and Richard Barone. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/30: Pianist Ray Gallon with Ron Carter on bass. 6/1–6: Jimmy Raney with Attila Zoller and Gary Mazzaroppi. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 5/31: The Charlie Byrd Trio, Tue. –Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 6/1: Bucky and John Pizzarelli, Jr. 6/2–7: The Group. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/28: Comedy night with m.c. Mary Beth Pape and Steve Sashen, Kent Jackman, Jim Fyfe, Nancy Shane, and Kerry Giese. 5/30: Atlantic Bridge. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/31: John Scofield Band. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. 6/1: Les Paul Trio. 6/2–7: Astrud Gilberto "The Girl from Ipanema!". **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St. (888-1633). Restaurant-bar. 5/27, 28 at 8:30, 5/29, 30 at 8:30 and 11: Pudgy. 5/28 at 10:30: Deborah Armelino. **AE.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/27, 28: Bryan Wells. 5/29, 30: Armen Donelian. 5/31: Peter Malinverni. **Upstairs:** 5/29 at 10: The High Heeled Women in *It's A Broad, Broad, Broad World*; followed by Beverly Cosham at midnight. 5/30 at 8: The Michael Garin Show followed by Cabaret featuring Clare Bathe, Tammy Quinn and stand-up comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 5/27–30 from 10–3 a.m.: Singer Carla White with pianist Peter Madsen and Phil Bowler on bass. Sun. 5–10: Singer Stan Edwards with Larry Intorella. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer-pianist Bob Dorough with Bill Takas on bass. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 5/27: Andy Tuck Duo. 5/28: John Pizzarelli, Jr. Trio. 5/29: Nora York Trio. 5/30: Steve Bargonetti Trio. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 5/27: Avaleed; Diving For Pearls. 5/28: Bangaroo; Li Mann. 5/29: Kim Parent. 5/30: Bygones; Blame Our Parents. 5/31: Five Flights Up; Frozen Concentrate. 6/1: Mustangs; Woofles. 6/2: Hungry Dutchman; Exile and the Kingdom. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 5/30: Pianist Roger Kellaway with Michael Moore on bass. 6/2–6: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 6/6: "Len Cariou and Jo Sullivan Center Stage: From Loesser to Sondheim," Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8:30: Singer-pianist Daniel Nye. **AE, DC, MC, V.**

POSITANO—250 Park Ave. South. (777-6211). Italian restaurant. Through 5/29: The Lloyd Mayers Trio. 6/1–5: The Billy Taylor Trio. Shows Mon., Tue. at 9, 10 and 11, Wed.–Fri. at 10, 11 and midnight. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Peter Compo Trio. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Pianist Terry Waldo. Mon.: Howie Wyeth barrelhouse piano. Tue.: Phil Bennett Society Swing. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 5/27: The Wailers. 5/29: John Mayall's Blues Breakers; Mick Taylor Band. 5/30: We've Got A Fuzz Box And We're Gonna Use It! **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 5/31: Paul Bley Quartet with Michael Urbaniak, Ron McClure, Barry Altschul. 6/1: Gil Evans' Orchestra. 6/2–7: Cedar Walton with Ron Carter and Billy Higgins. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/27: Singer Janice Pendarvis. 5/28–30: Chris Connor. 6/2–6: Dakota Staton. Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 5/27: Ok Savant; Gentlemen Farmers. 5/28: The Cynics; Blind Idiot God. 5/29, 30: Eddy "The Chief" Clearwater Blues Band. 5/31: Surreal McCoys; Tall Lonesome Pines. 6/1: Charlie Karp and the Namedroppers; Barbecue Bob and the Spareribs. 6/2: The Cucumbers; The Last Roundup. Shows from 9. **No credit cards.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). American restaurant with jazz nightly from 8–2:30 a.m. Through 5/31: Tony Falanga Trio featuring guitarist Peter Hand with Frank Vacari on saxophone. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 6/1: "Birdland Revisted" with Tito Puente and his Concert Orchestra, Mario Bauza and his Afro-Cuban Jazz Orchestra featuring Graciela, and guest soloist Dizzy Gillespie. Shows at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/31: The Mingus Dynasty. 6/1: Mel Lewis and The Jazz Orchestra. 6/2–7: Guitarist Larry Coryell and his Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). Through 6/1: The Vernel Fournier Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music daily at 8. Through 5/30: Guitarist Tal Farlow with Gary Mazzaroppi on bass. 5/31: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 5/27: J.J. Jumpers. 5/28: Keith Whitley; Kentucky Roots. 5/29: Dr. John. 5/30: Rockin' Dopsie. 5/31: They Might be Giants. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8TH—332 Eighth Ave., bet. 26th–27th Sts. (924-3499). Restaurant with comedy showcase every Wed.–Thu. at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 5/31: Paul Provenza, Tue.–Thu., Sun. at 9, Fri.–Sat. at 9 and 11:30. 6/2–7: Emo Phillips. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/31: Comedians Mike Little, Mike Egan, Steve Rizzo, Barry Weintraub, Adam Leslie, Bryan Regan, Danny Curtis, and Hiram Kasten. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 6/1–7: Mike Little, Ben Creed, Steve Rizzo, Barry Weinbraub, Bryan Regan, Danny Curtis, and Hiram Kasten. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 5/27: Magician Imam and comedian Terry Day. 5/28: Magician Torkova and Terry Day. 5/29, 30: Magician Peter Kougasian and comedian Kent Kasper. 6/2: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club

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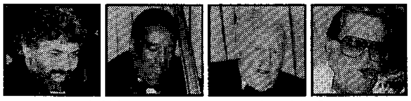

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scene. Through 5/31: Nancy Parker, Bill Scheft and Eric Kornfeld, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 and midnight. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing to the Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 10. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 5/31: Alan Russel Orchestra alternating with the Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/27, 28: Mighty Diamonds. 5/29: Tito Puente and his Orchestra. 5/30: Mario Rivera and the Salsa Rufugees. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 5/30: Eartha Kitt, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. 5/28 at 6:30: Mixed Nuts. 5/29, 30 at 6:30: Al Carmines. 6/2–13, Tue.–Sat. at 9: Linda Hart. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience,* a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Sat. at 5 and 7:30, Sun. at 3 and 5:30, Mon. at 7:30, Tue. at 7:30 and 10. **No credit cards.**

THE GINGER MAN—51 W. 64th St. (399-2358). **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/27: Helen Klass with Robert Bendorf. 5/28: Jon Andersson with Jeffrey Roy. 5/29: Barbara Lea with Wes McAfee. 5/30: Gene Ziegler with Wes McAfee. 5/31: Claudia Koal. 6/1: Judy Kreston and David Lahm with Curtis Bahn on bass. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 5/27: Vince Zappacosta. 5/28: Joey and Lee. 5/29: Edna Manilow; Jackie Cadiou. 5/30: Edna Manilow; Brenda Joyce Jones. 5/31: Edna Manilow; John Fricke. 6/2: Fran Gaynes. Shows at 8, with an extra show on Fri. at 11. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Pattie Darcy, B. J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 6/27: Singer Julie Wilson with pianist William Roy in a Salute to Arthur Schwartz and his Lyricists, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9, except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.–Sat. at 9:45. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Jazz-pianist Milton Sealey plays Tue.–Sat. from 9–1 a.m. Singer-pianist Larry Applewhite plays Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed. 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through 5/31: Pianist Garry Dial with Jay Anderson, Wed.–Fri. from 7:30–1 a.m., Sat. from 8:30. 6/1–30: Richard Sussman with Jay Anderson. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the big band sound of the Bourbon Street Jass Band, every Sat. from 7. Singer-pianist Bob Wetherbee plays Broadway show tunes, Mon.–Fri. from 5:30. **AE, CB, DC, MC, V.**

UN PLAZA—1 United Nations Plaza, at 44th St. (702-5014). **Ambassador Grill:** Singer-pianist Chris Barrett plays American classics, from Porter to Sondheim, and Gershwin to Berlin. Three sets nightly Tue.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.–Thu. 5–9, Fri.-Sat. 6–10; Tina DeVaron takes over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Diana Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.–Sat. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St. (489-6100). Restaurant–piano bar with pop-jazz composer-lyricist-singer Ann Hampton Callaway, every Wed.–Fri. and Sun. from 9–1 a.m. Singer-pianist Steve Ross performs Mon.,Tue. and Sat. from 9–1 a.m., Sun. 5–9. **AE,MC,V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/27–30 at 8:30: Justin Ross. 5/27 at 11: Jimmy James. 5/28 at 11: Mona Rogers. 5/29 at 11: Ron Towers. 5/30 at 11: Lois Sage. 5/31 at 11: Carla Stimer. 6/1 at 8:30: Theresa Jones. 6/2 at 8:30: Ginny Dustin; Heather McCrae at 11. **No credit cards.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tues. Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., May 27

3:00/WNCN—Bach: Cto. for Harpsichord No. 1 in d; **Fauré:** Fantaisie for Piano and Orch. in G, Op. 111.

WNYC—Wolpe: *Battle Piece;* **Pleskow:** *Epitaph.*

4:00/WQXR-AM/FM—Delalande: *Troisième Caprice;* **Schubert:** March No. 1 in C.

5:00/WNCN—Wagner: *Parsifal:* "Good Friday Music."

6:00/WNCN—Handel: Cto. Grosso in a, Op. 6, No. 4; **Chopin:** Mazurkas.

7:00/WQXR-AM/FM—Schubert: Qt. No. 10 in E-Flat.

8:00/WNCN—Stravinsky: *Pulcinella Suite;* **Praetorius:** *Terpsichore:* Six Dances.

WNYC—New Jersey Symphony Orchestra. Hugh Wolff, conductor. **Debussy:** *Images,* No. 3, "Rondes de printemps"; **Levinson:** *Two Poems* (U.S. premiere); **Schmidt:** Piano Cto. for the Left Hand (N.Y. premiere); **Stravinsky:** *The Rite of Spring.*

8:05/WQXR-AM/FM—Bottesini: Grand Cto. in f-sharp for Double Bass; **R. Strauss:** *Der Rosenkavalier:* Suite.

9:00/WNCN—Schumann: Sym. No. 2 in C, Op. 61; **D. Scarlatti:** Sonata for Harpsichord No. 9.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., May 28

3:00/WNCN—Castelnuovo-Tedesco: Cto. for Guitar in D, Op. 99; **Haydn:** Sym. No. 26 in d, "Lamentatione."

WNYC—Britten: *War Requiem.*

4:00/WQXR-AM/FM—Debussy: *Images,* Book I; **Berlioz:** *The Trojans at Carthage:* Ballet Music.

5:00/WNCN—Elgar: Serenade for Strings in e, Op. 20.

6:00/WNCN—Lalo: *Norwegian Rhapsody;* **Vivaldi:** Cto. for Bassoon in a.

7:00/WQXR-AM/FM—"Ensembles From the Philharmonic." Taped live at Merkin Concert Hall.

8:00/WNYC—Chamber Music Society of Lincoln Center. With Barry Tuckwell, horn, and Carter Brey, cello. **Beethoven:** Piano Trio; **Hindemith:** Clarinet Qt.; **Schubert:** *Notturno.*

8:05/WQXR-AM/FM—Haydn: Cello Cto. No. 2 in D; **Hindemith:** *Symphonic Metamorphosis on Themes by Carl Maria von Weber.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Eartha Kitt, vocalist. Songs by Sondheim, Taylor-Johnson, Porter, Berlin, and others.

Fri., May 29

3:00/WNCN—Rossini: Sonata for Strings No. 5 in E-Flat; **Telemann:** Trio Sonata in F.

WNYC—"The Great Artists." Peter Pears.

4:00/WQXR-AM/FM—Grieg: *Peer Gynt,* Suite No. 1; **Mozart:** Recitative and Aria, "Non Temer, Amato Bene."

5:00/WNCN—Giuliani: *Variazioni Concertanti for 2 Guitars,* Op. 130; **Schein:** *Banchetto Musicale:* Suite No. 3.

6:00/WNCN—C. Graun: Trio Sonata for Oboe, Flute, and Continuo in F.

7:00/WQXR-AM/FM—Chopin: Cello and Piano Sonata in g.

8:00/WNCN—Grétry: *Dances villageoises;* **D. Gabrieli:** Sonata for Trumpet a quattro e cinque in D.

WNYC—"The Opera Box." The second of two programs devoted to the tenor Leo Slezak. Recordings of *Otello,* and his final years.

8:05/WQXR-AM/FM—Mozart: Sym. No. 33 in B-Flat; **Prokofiev:** Violin Cto. No. 2 in g.

9:00/WNCN—Shostakovich: Sym. No. 1 in F, Op. 10; **Bach:** Brandenberg Cto. No. 2 in F.

9:06/WQXR-AM/FM—The San Francisco Orchestra. Erich Leinsdorf, conductor. **Ruggles:** *Angels;* **Schumann:** Sym. No. 3 in E-Flat, "Rhenish"; **Martinu:** Sym. No. 4.

Sat., May 30

10:00 a.m./WNCN—Gershwin: *An American in Paris*; **Handel:** Sonata for Flute and Continuo in e, Op. 1, No. 1.

WNYC—Elgar: Sym. No. 1.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Arturo Benedetti Michelangeli. **Scarlatti:** Sonata in c; Sonata in C; Sonata in A; **Schumann:** *Album for the Young:* "Matrosenlied."

11:00 a.m./WNCN—Chabrier: *Suite Pastorale.*

WNYC—Vaughan Williams: *Dona Nobis Pacem;* **Webern:** *Passacaglia.*

11:04 a.m./WQXR-AM/FM—Haydn: Sym. No. 94 in G, "Surprise."

12:00/WNCN—Haydn: Qt. in E-Flat, Op. 76, No. 6.

WNYC—Stravinsky: *Scherzo fantastique.*

12:05/WQXR-AM/FM—Mozart: Clarinet Cto. in A.

1:00/WNCN—Prokofiev: *Romeo and Juliet,* Op. 64: Suite No. 1.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. **Handel:** *Orlando* (Horne, Anderson, Rolandi, Gall, Kennedy/Mackerras).

3:00/WNYC—Poulenc: Cto. for 2 Pianos.

5:00/WNCN—Handel: Ov. in D; **Chopin:** *Six Chants Polonaise.*

5:05/WQXR-AM/FM—Haydn: Five Contradanses, Quadrille, and Minuet.

6:00/WNCN—Haydn: Cto. for Cello in D, Op. 101.

7:00/WNCN—Respighi: *Pines of Rome;* **Mozart:** Flute Qt. No. 3 in C.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor; pianist Malcolm Frager. **Bartok:** Piano Cto. No. 3; **Sibelius:** Sym. No. 5 in E-Flat.

9:00/WNCN—"Saturday Night Opera." **Delibes:** *Lakmé* (Mesplé, Paris Opéra-Comique Orch. and Chorus/Lombard).

9:30/WKCR—"Opera Fanatic." Stefan Zucker, host. With guest Iris Bass. **Meyerbeer:** *Robert le Diable* (Anderson, Vanzo, Ramey).

Sun., May 31

10:00 a.m./WNCN—"Classic Guitar." **Sor:** Fantaisie, Op. 7; **Mozart:** Divertimento in B-Flat.

WNYC—Schubert: "Arpeggione" Sonata in a; **Grieg:** String Qt. in g, Op. 27.

11:00 a.m./WNCN—Bach: Orchestral Suite No. 3 in D.

WNYC—Stravinsky: Cto. for 2 Pianos.

12:00/WNCN—Purcell: *King Arthur:* "Trumpet Tune"; **Rimsky-Korsakov:** *Mlada:* Suite.

1:00/WNCN—Chicago Symphony Orchestra. Henry Lewis, conductor; mezzo-soprano Marilyn Horne. **Rossini:** *William Tell:* Ov.; *Tancredi:* Recitatives and "Cavatina"; **Saint-Saëns:** *Printemps qui commence.*

WNYC—Antheil: *A Jazz Symphony;* Violin Sonata No. 2; *Ballet mécanique.*

1:04/WQXR-AM/FM—Mendelssohn: Sym. No. 1 in c.

3:00/WNCN—Haydn: Sonata for Piano No. 33 in c; **Mozart:** Sonata for Violin and Piano in E-Flat.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Slatkin, conductor; Philip Myers, horn. **Beethoven:** "Coriolanus" Ov.; **Jacob:** Horn Cto.; **Shostakovich:** Sym. No. 10.

4:00/WNCN—Handel: Cto. Grosso in C, "Alexander's Feast."

6:00/WNCN—Elgar: "Froissart" Ov., Op. 19.

7:00/WNCN—Schubert: Trio No. 2 in B-flat; **Verdi:** *Nabucco:* Ov.

WNYC—Melnyk: *Islands.*

8:00/WNCN—Naudot: Cto. for Recorder in G; **Debussy:** *Chansons de Bilitis.*

WNYC—"After Eight." With Nancy Shear. Guest: Murray Sidlin, guest conductor of the Aspen Music Festival.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Mozart:** *The Magic Flute* (Lorengar, Deutekom, Burrows, Prey, Talvela, Vienna Phil./Solti).

9:00/WNCN—"Young Concert Artists." Maurice Sklar, violin, Rohan de Silva, piano. **Prokofiev:** Sonata for Violin No. 1 in f, Op. 80; **Ysaye:** Sonata No. 3 for Violin.

Mon., June 1

3:00/WNCN—Sinding: Cto. for Violin No. 1 in A, Op. 45; **Haydn:** Sym. No. 26 in d, "Lamentatione."

4:00/WQXR-AM/FM—Haydn: Qt. in d, Op. 42; **Prokofiev:** *Dreams,* Op. 6.

5:00/WNCN—Boyce: Sym. No. 8 in d; **Liszt:** Mephisto Waltz No. 1.

6:00/WNCN—Haydn: Cto. for Violin No. 1 in C.

7:00/WQXR-AM/FM—Weber: *Grand Duo Concertante for Clarinet and Piano.*

8:00/WNYC—The Los Angeles Philharmonic. Andre Previn, conductor. **Previn:** *Principals;* **Walton:** Viola Cto.; **Prokofiev:** *Alexander Nevsky.*

8:05/WQXR-AM/FM—Haydn: Sym. No. 98 in B-Flat; **Prokofiev:** *Lieutenant Kije Suite.*

9:00/WNCN—Lalo: *Symphonie espagnole,* Op. 21.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Klaus Tennstedt, conductor; pianist Emmanuel Ax. **Mozart:** *Don Giovanni:* Ov.; Piano Cto. No. 9 in E-Flat; **Beethoven:** Sym. No. 7 in A.

Tue., June 2

3:00/WNCN—Haydn: Qt. in d, Op. 9, No. 4; **Schubert:** Fantasia for Piano Four Hands in f, Op. 103.

WNYC—"Taking the Harmonica Seriously." Larry Adler, John Sebastian, others.

4:00/WQXR-AM/FM—Vaughan Williams: *The Lark Ascending;* **Beethoven:** Twelve Variations in F, Op. 66, on a Theme From Mozart's *The Magic Flute.*

5:00/WNCN—Arensky: Suite, Op. 13; **Bach:** Cto. for Harpsichord No. 5 in f.

6:00/WNCN—Enesco: Romanian Rhapsody in D, Op. 11, No. 2.

7:00/WQXR-AM/FM—"Carnegie Hall Through the Years."

8:00/WNCN—"WNCN Live." Daniel Pollack, piano.

WNYC—Sante Fe Chamber Music Festival. **Kuhlau:** Qnt. for Flute and Strings, Op. 51; **Bartok:** Violin Sonata No. 2; **Berg:** String Qt., Op. 3.

8:05/WQXR-AM/FM—Prokofiev: Sym. No. 5 in B-Flat; **Liadov:** *Baba Yaga.*

9:00/WNCN—Copland: Sym. No. 3; **Vivaldi:** *Four Seasons:* "Winter," Op. 8, No. 4.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Herbert Blomstedt, conductor; cellist Lynn Harrell. **Piston:** Toccata; **Dvorak:** Cello Cto. in b; **Nielsen:** Sym. No. 6.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, May 27–29 and June 1–2

② **WCBS**	975-4321
④ **WNBC**	664-4444
⑤ **WNYW**	535-1000
⑦ **WABC**	887-7777
⑨ **WWOR**	(201) 330-2153
⑪ **WPIX**	949-1100
⑬ **WNET**	560-2000
㉑ **WLIW**	(516) 454-8866
㉛ **WNYC**	669-7800
Ⓗ **HBO**	512-1208
Ⓜ **CINEMAX**	512-1208
Ⓝ **UPTOWN**	304-3000
Ⓢ **SHOWTIME**	708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
② ④ News
⑤ *Jayce and the Wheeled Warriors*
⑦ *World News*
⑨ *Jimmy Swaggart*
⑪ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *New Jersey Now*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
Ⓗ Wed.: *Animals Are Beautiful People*
Mon.: *BMX Bandits*
Ⓜ Wed.: **Movie:** *The Spirit of St. Louis*
Thu.: **Movie:** *Violets Are Blue*

6:15 a.m.
Ⓜ Fri.: **Movie:** *Nightwing*
Mon.: **Movie:** *The Competition*

6:30 a.m.
② News
④ *Before Hours*
⑤ *Centurions*
⑨ *700 Club*
⑪ *Mask*
Ⓗ Fri.: **Movie:** *Rumpelstiltskin*
Ⓢ Wed.: *Shelley Duvall's Tall Tales and Legends: John Henry*
Thu.: **Movie:** *A Private History of a Campaign That Failed*
Fri.: *The Great Love Experiment*
Tue.: *Rappaccini's Daughter*

6:45 a.m.
④ News
㉑ *A.M. Weather*

7:00 a.m.
④ *Today*
⑤ *Rambo*
⑦ *Good Morning America*
⑪ *Heathcliff*
㉑ *Nightly Business Report*
㉛ *Ohayo! New York*
Ⓗ Fri., Tue.: *Seabert*
Ⓜ Tue.: **Movie:** *Two Rode Together*
Ⓢ Mon.: **Movie:** *Peter-No-Tail*

7:05 a.m.
Ⓗ **Movie:** *R.W.*

7:30 a.m.
② *Morning Program*
⑤ *Defenders of the Earth*
⑨ *Straight Talk*
⑪ *Transformers*
⑬ Mon., Tue.: *Sesame Street*
㉑ *Body Electric*
Ⓗ *Fraggle Rock*
Ⓜ Thu.: **Movie:** *Wholly Moses*
Ⓢ Wed.: *The Secret of Charles Dickens*
Fri.: *Manny's Orphans*
Tue.: *Jenny and Me*

8:00 a.m.
⑤ *The Flintstones*
⑪ *GoBots*
⑬ Wed.–Fri.: *Mister Rogers' Neighborhood*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *Gremlins*
Thu.: **Movie:** *Megaforce*
Fri.: **Movie:** *The Bridge on the River Kwai*
Mon.: **Movie:** *A Shining Season*
Tue.: **Movie:** *A Passage to India*
Ⓜ Fri.: **Movie:** *I'd Climb the Highest Mountain*
Ⓢ Thu.: *The Trumpeter*
Tue.: **Movie:** *The Manhattan Project*

8:30 a.m.
⑤ *My Little Pony*
⑨ *Romper Room*
⑪ *Scooby Doo* (except Mon., Tue.)
Mon., Tue.: *Voltron*
⑬ *Mister Rogers' Neighborhood*
Ⓜ Wed.: **Movie:** *Seven Brides for Seven Brothers*
Mon.: **Movie:** *The Damned Don't Cry*
Ⓢ Wed.: **Movie:** *Red Sonja*
Thu.: *Follies: A Concert Documentary*
Mon.: **Movie:** *Stowaway in the Sky*

9:00 a.m.
② *True Confessions*
④ *People's Court*
⑤ *Brady Bunch*
⑦ *Morning Show*
⑪ *The Munsters*
⑬ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Captain Kangaroo*
Ⓜ Tue.: **Movie:** *The Law and Jake Wade*
Ⓢ Fri.: *Race for 1*

9:30 a.m.
② *The Judge*
④ *Love Connection*
⑤ *Leave It to Beaver*
⑨ *Zoobilee Zoo*
⑪ *Mork and Mindy* (except Mon.)
Mon.: *What a Country*
㉛ *Body Electric*
Ⓜ Thu.: **Movie:** *Pumping Iron II: The Women*
Fri.: **Movie:** *The Jewel of the Nile*

10:00 a.m.
② *$25,000 Pyramid*
④ *Sale of the Century*
⑤ *I Love Lucy*
⑦ *Jeopardy II*
⑨ *My Favorite Martian*
⑪ *Odd Couple*
㉛ Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
Ⓗ Wed.: **Movie:** *Silver Bears*
Thu.: **Movie:** *The Candidate*
Mon.: **Movie:** *Born Free*
Tue.: **Movie:** *Dragonslayer*
Ⓢ Wed.: **Movie:** *Seven Brides for Seven Brothers*
Thu.: **Movie:** *Love Me or Leave Me*
Fri.: **Movie:** *Young Man With a Horn*
Mon.: **Movie:** *Ceiling Zero*
Tue.: **Movie:** *The Law and Jake Wade*

10:30 a.m.
② *New Card Sharks*
④ *Classic Concentration*
⑤ *Bewitched*
⑦ *Split Second*
⑨ *Abbott and Costello*
⑪ *Tony Randall Show* (except Thu.)
Thu.: *At the Movies*
㉛ Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Faces of Japan*
Tue.: *European Journal*
Ⓜ Wed.: **Movie:** *My Other Husband*
Mon.: **Movie:** *Lucky Lady*
Tue.: **Movie:** *The Philadelphia Experiment*

11:00 a.m.
② *Price Is Right*
④ *Wheel of Fortune*
⑤ *One Day at a Time*
⑦ *Fame, Fortune, and Romance*
⑨ *Partridge Family*
⑪ *Sanford and Son*
㉛ Wed.: *The Africans*
Thu.: *War*
Fri.: *The Brain*
Mon.: *Video Music Box*
Tue.: *Heart of the Dragon*
Ⓗ Fri., Tue.: *America Undercover:* "Drunk and Deadly"

11:30 a.m.
④ *Scrabble*
⑤ *All in the Family*
⑦ *Webster*
⑨ *I Dream of Jeannie*
⑪ *Best Talk in Town*
Ⓗ Mon.: *Hitler's Master Race: The Mad Dream of the SS*
Fri.: **Movie:** *A View to a Kill*
Ⓜ Thu.: **Movie:** *The Turning Point*
Tue.: *Paul Simon's Graceland*
Ⓢ Mon.: *Greatest Man in the World*

12 NOON
② ⑨ News
④ *Super Password*
⑤ *Hour Magazine*
⑦ *Ryan's Hope*
⑪ Wed.: **Movie:** *Back Street* (1961). Susan Hayward, Vera Miles.
Thu.: **Movie:** *Men Who Love Women* (1977). Tony Roberts, Patty Duke Astin.
Fri.: **Movie:** *High Noon* (1952). Gary Cooper, Grace Kelly.
Mon.: **Movie:** *Viva Knievel!* (1977). Evel Knievel, Gene Kelly.
Tue.: **Movie:** *Gaily, Gaily* (1969). Beau Bridges, Melina Mercouri.
㉛ Wed., Thu.: To be announced
Fri.: *On Stage at Wolf Trap*
Mon.: *Shakespeare Hour: Measure for Measure*
Tue.: *Heart of the Dragon*
Ⓗ Wed.: **Movie:** *No Retreat, No Surrender*
Thu.: **Movie:** *UFOria*
Fri.: **Movie:** *The Great Caruso*
Mon.: **Movie:** *Mad Max Beyond Thunderdome*
Tue.: **Movie:** *The Manhattan Project*
Ⓢ Wed.: **Movie:** *Rustlers' Rhapsody*
Thu.: *Sunday in the Park With George*
Fri.: **Movie:** *Legend*

12:30
② *Young and the Restless*
④ *Word Play*
⑦ *Loving*
Ⓜ Wed.: *Crazy About the Movies:* "Steve McQueen: Man on the Edge"
Mon.: **Movie:** *Letters From Frank*
Tue.: *Crazy About the Movies:* "Growing Up in the Movies"
Ⓢ Mon.: **Movie:** *Thunder Run*

1:00
④ *Days of Our Lives*
⑤ *Value Television*
⑦ *All My Children*
⑨ Wed.: **Movie:** *Mississippi Gambler* (1953). Tyrone Power, Piper Laurie.
Thu.: **Movie:** *Suddenly, Love* (1978). Cindy Williams.
Fri.: **Movie:** *Lone Star* (1952). Clark Gable, Ava Gardner.
Mon.: **Movie:** *Criss Cross* (1948). Burt Lancaster, Yvonne De Carlo.
Tue.: **Movie:** *House of Cards* (1968). George Peppard, Inger Stevens, Orson Welles.
㉛ Wed.: *Mystery!: Malice Aforethought*
Thu.: *Upstairs, Downstairs*
Fri.: *In Search of the Constitution*
Mon.: *Bradshaw on the Family*
Tue.: *Masterpiece Theatre: The Jewel of the Crown*
Ⓜ Tue.: **Movie:** *Out of Africa*
Ⓢ Tue.: **Movie:** *Dragonslayer*

1:30
② *Bold and the Beautiful*
Ⓗ Wed.: **Movie:** *On the Edge*
Ⓜ Wed.: **Movie:** *The Iron Mistress*
Thu.: **Movie:** *Sphinx*
Ⓢ Wed.: **Movie:** *Murder in Space*
Fri.: *Paul Simon's Graceland*

2:00
② *As the World Turns*
④ *Another World*
⑤ *Dennis the Menace*
⑦ *One Life to Live*
⑪ *Galaxy Rangers*
㉛ Wed.: *Beaux Arts Trio*
Thu.: *Native Lands*
Fri.: *The Presidency and the Constitution*
Ⓗ Thu.: **Movie:** *Wonder of It All*
Fri.: **Movie:** *The Elephant Man*
Tue.: **Movie:** *Desperate Lives*
Ⓜ Fri.: **Movie:** *The Damned Don't Cry*
Ⓢ Mon.: **Movie:** *East of Eden*

2:30
⑤ *The Jetsons*
⑪ *Superfriends*
⑬ *Justin Wilson's Louisiana Cookin'*
Ⓗ Mon.: **Movie:** *Mask*
Ⓜ Mon.: *Home in Indiana*
Ⓢ Thu.: **Movie:** *A Private History of a Campaign That Failed*

3:00
② *Guiding Light*
④ *Santa Barbara*
⑤ *Silverhawks*
⑦ *General Hospital*
⑨ *Hawaii Five-O*
⑪ *Smurfs*
⑬ *French Chef*
㉑ *Lilias, Yoga, and You*
㉛ *Square One TV*
Ⓗ Wed.: **Movie:** *Hog Wild*
Ⓢ Fri.: *The Great Love Experiment*
Tue.: *Almos' a Man*

3:05
Ⓢ Wed.: *The Secret of Charles Dickens*

3:30
⑤ *She-Ra*
⑪ *Ghostbusters*
⑬ *Frugal Gourmet*
㉑ *Hooked on Aerobics*
㉛ *Video Music Box*
Ⓜ Wed.: **Movie:** *Iron Eagle*
Thu.: **Movie:** *Treasure Island*

4:00
② *Divorce Court* (except Tue.)
Tue.: *God, the Universe and Hot Fudge Sundaes*
④ *Donahue*
⑤ *He-Man*
⑦ *Oprah Winfrey Show*
⑨ *Barnaby Jones*
⑪ *G.I. Joe*
⑬ ㉑ *Sesame Street*
㉛ Mon.: *Great Outdoors*
Ⓗ Tue.: *Tiger, Tiger*
Movie: *1001 Arabian Nights*

Mon.: **Movie:** *BMX Bandits*
M Fri.: **Movie:** *Don't Go Near the Water*
Tue.: **Movie:** *The Turning Point*
S Wed.: *Shelley Duvall's Tall Tales and Legends: John Henry*
Thu.: *Mystery Mansion*
Fri.: *Race for 1*
Mon.: **Movie:** *Peter-No-Tail*
Tue.: *Rappaccini's Daughter*

4:30
2 *Superior Court*
5 *Thundercats*
11 *Good Times*
31 Wed.: *Future of SDI*
Thu.: *Faces of the Enemy*
Fri.: *The Living Planet*
Mon.: *American Art Forum*
Tue.: *Body Electric*
H Wed.: **Movie:** *Animals Are Beautiful People*
M Mon.: **Movie:** *Haywire*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Alice*
13 *Mister Rogers' Neighborhood*
21 *Sesame Street*
31 Mon.: *Innovation*
Tue.: *Bodywatch*
H Thu.: *Hang Tight, Willy-Bill*
Tue.: **Movie:** *Where the Boys Are*
S Wed.: *I Don't Know Who I Am*
Fri.: *Manny's Orphans*
Tue.: **Movie:** *Platypus Cove*

5:30
2 News
5 *Facts of Life*
11 *Sanford and Son*
13 Wed.–Fri.: *Square One TV*
Mon., Tue.: *Mister Rogers' Neighborhood*
31 *City Comment* (except Fri.)
Fri.: *Albany Tonight*
H Thu.: **Movie:** *Nobody's Perfekt*
Fri.: *The Talk Show*
Mon.: **Movie:** *When, Jennie? When?*
M Wed.: **Movie:** *Silverado*
Thu.: **Movie:** *An American in Paris*
S Fri.: *The Hayburners*
Other Facts of Life
Tue.: *Just Another Stupid Kid*

5:45
31 *News From City Hall*

Weeknights, May 27–29 and June 1–2

WED., MAY 27

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H *Chicken*
S **Movie:** *By the Light of the Silvery Moon*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Legend*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Bodywatch*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Seattle Mariners
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Tree Squirrels"

8:00
2 *Scarecrow & Mrs. King*
4 **Special:** *An All New Adventure of Disney's Sport Goofy*
5 **Movie:** *High Anxiety* (1977). Mel Brooks, Madeline Kahn. Mediocre Brooks spoof of Hitchcock.
7 *Perfect Strangers*
9 News
21 *A Day in the Life of America*
31 *Connections*
H **Movie:** *The Legend of Billie Jean*
M **Movie:** *The Sandpiper*
N **Movie:** *Spring Symphony*
S **Movie:** *Red Sonja*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Metroline*

9:00
2 *Magnum, P.I.*
4 *Night Court*
7 *Hotel*
9 **Movie:** *Cocaine: One Man's Seduction* (1983). Dennis Weaver, Karen Grassler.
13 21 31 *Faces of the Enemy*

9:30
4 *Easy Street*
S **Movie:** *Echo Park*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
21 *The Unknown Soldier*
31 *The Presidency and the Constitution*
H **Movie:** *My Chauffeur*
M **Movie:** *Sweet Dreams*
N **Movie:** *Fast Talking*

10:30
11 News

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Soldiers of the Summit.* The story of the 10th Mountain Division during W. W. II.
21 *Monty Python's Flying Circus*
31 *Secret Agent*

11:05
S **Movie:** *Malibu Express*

11:30
2 *Adderly,* or NBA Playoff
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Andy's Gang*

11:45
H *The Hitchhiker*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Long Island Report*
M **Movie:** *R.S.V.P.*
N **Movie:** *The Soft Skin*

12:15 a.m.
H **Movie:** *Conspiracy: The Trial of the Chicago 8*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Fire on the Mountain* (1981). Ron Howard, Buddy Ebsen.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Winchester '73* (1967). Tom Tryon, John Saxon. Top-notch Anthony Mann Western.
9 *Joe Franklin Show*
11 *Twilight Zone*
S *Gallagher: The Bookkeeper*

1:30 a.m.
4 11 News
5 *Get Smart*
M **Movie:** *Black Moon Rising*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Champ* (1931). Jackie Cooper, Wallace Beery. Beery won an Oscar as an ex-prizefighter who tries to impress his son by making a comeback; remade in 1979 with Jon Voight.
9 **Movie:** *Joy House* (1964). Jane Fonda, Alain Delon.
11 *Twilight Zone*

2:05 a.m.
S **Movie:** *Murder in Space*

2:15 a.m.
H **Movie:** *Terminal Choice*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Focus on Success*

3:15 a.m.
M **Movie:** *Blume in Love*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Chan and the Feathered Serpent* (1948). Roland Winters, Keye Luke.

3:40 a.m.
S **Movie:** *Rustlers' Rhapsody*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Guns of Will Sonnett*
9 *World at War*
H **Movie:** *No Retreat, No Surrender*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*

5:15 a.m.
M *Screen Legends:* "James Stewart"
S **Movie:** *I Don't Know Who I Am*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News
H **Movie:** *Legend*

THU., MAY 28

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch*
31 Italian programming (concludes at 8)
S **Movie:** *Plymouth Adventure*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Ground Squirrels"
21 *Nightly Business Report*
H **Movie:** *The Candidate*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Robeate Spoonbill"
M **Movie:** *Violets Are Blue*

8:00
2 *The Wizard*
4 *Cosby Show*
5 *National Geographic Special*
7 *Our World*
9 News
11 **Movie:** *Fortress* (1985). Rachel Ward.
21 *Wild America*
31 *Masterpiece Theater: The Jewel in the Crown*
N **Movie:** *Absolute Beginners*
S *Sunday in the Park With George*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Living With Cancer"
21 *This Old House*

9:00
2 **Basketball:** NBA Playoff
4 *Cheers*
7 *Jack and Mike*
9 **Movie:** *City in Fear* (1980). David Janssen, Robert Vaughn.
13 *In Search of the Constitution*
21 *Mystery!: Malice Aforethought*
H **Movie:** *Long Gone*
M **Movie:** *Jo Jo Dancer, Your Life Is Calling*

9:30
4 *Days and Nights of Molly Dodd*

10:00
4 *L.A. Law*
5 11 News
7 *20/20*
13 *The Presidency and the Constitution:* "The Budget Crunch"
21 *Masterpiece Theatre: The Jewel in the Crown*
31 *Mystery!: Malice Aforethought*
N **Movie:** *Queen Kelly*

10:30
11 News
S *Follies: A Concert Documentary*

11:00
4 7 News
5 *Late Show*
11 *Odd Couple*
13 *Vive la France!:* "Sartre by Himself"
31 *Secret Agent*
H *The Hitchhiker*
M **Movie:** *Richard Pryor Live on the Sunset Strip*

11:30
2 News
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
H **Movie:** *Poltergeist II: The Other Side*

12 MIDNIGHT
2 *Night Heat*
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Soldier of Orange*

12:10 a.m.
S **Movie:** *Best Revenge*

12:25 a.m.
M **Movie:** *Night Shift*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Intruder Within* (1981). Chad Everett, Joseph Bottoms. Deaths start to occur at a drilling station when a scientist discovers an embryonic form.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Dark Victory* (1975). Elizabeth Montgomery, Anthony Hopkins. So-so updated TV-movie version of the Bette Davis classic.
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *Stitches*

1:30 a.m.
4 11 News
5 *Get Smart*

1:45 a.m.
S **Movie:** *Street Walkin'*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *McCloud: Sharks!* Dennis Weaver, J. D. Cannon.
9 **Movie:** *The Cavern* (1966). Rosanna Schiaffino, John Saxon.
11 *Twilight Zone*

2:15 a.m.
M **Movie:** *Life of Brian*

2:30 a.m.
4 *Crosswits*
11 *Lifestyles of the Rich and Famous*

2:35 a.m.
H **Movie:** *Game of Death*

3:00 a.m.
4 *Sally Jessy Raphaël*

3:15 a.m.
S **Movie:** *Mystery Mansion*

3:30 a.m.
4 *New Record Guide*
7 *The Avengers*
11 **Movie:** *Charlie Chan and the Golden Eye* (1948). Roland Winters.

3:55 a.m.
M **Movie:** *Things Are Tough All Over*

4:00 a.m.
4 *Ben Casey*
9 *World at War*

4:20 a.m.
H **Movie:** *Long Gone*

4:30 a.m.
7 *Tales of the Unexpected*

4:55 a.m.
S **Movie:** *Animals Are Beautiful People*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News
M *Comedy Experiment: James Belushi in Birthday Boy*

FRI., MAY 29

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking:* "Baking"
31 Italian programming (concludes at 8)
M **Movie:** *The Molly Maguires*

6:15
H **Movie:** *One On One Blackout*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Legend*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Young People's Special:* "Nags"
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "World of the Mountain"

8:00
2 *Survival Anglia:* "Polar Bears"
4 *The Incredible Ida Early*
5 **Movie:** *The Black Hole* (1979). Anthony Perkins, Maximilian Schell. Disney sci-fi.
7 *Webster*
9 News
11 **Movie:** *The Four Seasons* (1981). Alan Alda, Carol Burnett. A pleasant adult comedy, written and directed by Alda, about three couples who vacation together.
21 *Nature:* "Masked Monkeys"
31 *Washington Week in Review*
H **Movie:** *Wildcats*
M **Movie:** *Assault on Precinct 13*
N **Movie:** *Streamers*
S *Brothers*

8:30
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
31 *Dr. Who Movies*
S *Hard Knocks*

9:00
2 *Hard Copy*
4 *Miami Vice*
7 **Special:** *American Film Institute Salute to Barbara Stanwyck*
9 **Special:** *Cousteau: Marquesas Islands*
13 *Great Performances: Heartbreak House*

21 **Movie:** *The Stranger* (1946). Edward G. Robinson, Orson Welles. Fascinating drama about an escaped Nazi war criminal living in the U.S. under an assumed name; directed by Welles.
S **Movie:** *Porky's Revenge*

9:30
M **Movie:** *Eyes of a Stranger*

10:00
5 11 News
7 *Addiction*
9 **Baseball:** Mets vs. San Diego Padres
H **Movie:** *Private Benjamin*
N **Movie:** *Alice in the Cities*

10:30
11 News
21 *Wild America:* "Wild Wings"

11:00
2 4 7 News
5 *Late Show*
11 *At the Movies*
13 **Movie:** *The Tall Blond Man With One Black Shoe*
21 *Wall $treet Week*
31 *Secret Agent*
M **Movie:** *Lucky 13*
S *Paul Simon's Graceland*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week in Review*

11:55
H *The Hitchhiker*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Jules and Jim*

12:25 a.m.
H **Movie:** *Perfect*

12:30 a.m.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*
S **Movie:** *Year of the Dragon*

12:40 a.m.
M **Movie:** *Goodbye Emmanuelle*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:30 a.m.
2 **Movie:** *Deathtrap* (1981). Michael Caine, Christopher Reeve. Ira Levin's Broadway thriller.
5 *Dream Girl*
11 News

2:00 a.m.
4 News
5 *Solid Gold*
7 **Movie:** *The Love Boat II* (1977). Hope Lange, Bert Convy.
9 *Saturday Night Live*
11 *Twilight Zone*

2:20 a.m.
M **Movie:** *The Ninth Configuration*

2:30 a.m.
11 *Twilight Zone*
H *America Undercover:* "Drunk and Deadly"

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *Red Dust* (1932). Clark Gable, Jean Harlow. Steamy star-power romance set on an Indochinese plantation.
9 *Saturday Night Live*
11 **Movie:** *Charlie Chan and the Sky Dragon* (1949)
S **Movie:** *It's Not the Size That Counts*

3:11 a.m.
2 *Strike It Rich*

3:30 a.m.
4 *Music City USA*
H **Movie:** *Porky's Revenge*

3:41 a.m.
2 *Strike It Rich*

4:00 a.m.
4 *New Record Guide*
7 **Movie:** *Murph the Surf* (1975). Robert Conrad, Don Stroud.
9 *World at War*

4:11 a.m.
2 *Newsmakers*

4:20 a.m.
M **Movie:** *Assault on Precinct 13*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*
S **Movie:** *Young Man With a Horn*

4:41 a.m.
2 **Movie:** *Runaway!* (1973). Ben Johnson.

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:05 a.m.
H **Movie:** *Hard Choices*

5:30 a.m.
9 11 News

MON., JUNE 1

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *Poltergeist II: The Other Side*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Stowaway in the Sky*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "The Man Who Loved Bears"
21 *Nightly Business Report*
M **Movie:** *Pumping Iron II: The Women*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Orca and the Manatee"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Dark Victory* (1939). Bette Davis, Humphrey Bogart, Ronald Reagan. Davis tour de force; she's a superficial socialite who learns she's going to die.
7 **Baseball:** To be announced
9 News
11 **Movie:** *Let's Do It Again* (1975). Sidney Poitier, Bill Cosby. Lodge brothers con big-time gamblers out of cash for a new meeting hall.
21 *Assignment Adventure:* "Race Against the Wind"
31 *Video Music Box*
H **Movie:** *Pale Rider*
N **Movie:** *Smooth Talk*
S **Movie:** *Thunder Run*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *The Long Hot Summer* (1985). Part I of II (Part II: Tue., 6/2 at 9). Ava Gardner, Judith Ivey, Don Johnson, Jason Robards.
9 **Movie:** *Picnic* (1956). William Holden, Kim Novak, Rosalind Russell. Superb adaptation of the William Inge play; Holden is a handsome drifter who stops in a small Kansas town.
13 *American Playhouse: Blue Window*
21 *Nature of Things:* "Colorful Notions"
31 *America's Musical Theatre: Treemonisha*
M **Movie:** *Cobra*

9:30
2 *Designing Women*
S *Best of Bizarre* #106

10:00
2 *Cagney & Lacey*
5 11 News
21 *Lord Elgin and Some Stones of No Value*
H **Movie:** *Mask*
N **Movie:** *Sugarbaby*
S **Movie:** *East of Eden*

10:30
11 News
13 *André Kertesz: A Poet With a Camera*
31 *Concert in the Sky*
M **Movie:** *Pray for Death*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Monty Python's Flying Circus*

31 *Secret Agent*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Tom Corbett, Space Cadet*
M *Comedy Experiment*

12 MIDNIGHT
5 *Taxi*
7 *Monday Sportsnite*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Fast Talking*
S **Movie:** *Compromising Positions*

12:05 a.m.
H **Movie:** *Conspiracy: The Trial of the Chicago 8*

12:10 a.m.
M **Movie:** *Star Crystal*

12:25 a.m.
H **Movie:** *Private Benjamin*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Cover Girls* (1977). Cornelia Sharpe, Jayne Kennedy. Fashion models become undercover agents.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Johnny Concho* (1956). Frank Sinatra.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News

1:45 a.m.
S **Movie:** *The Stratton Story*

1:50 a.m.
M **Movie:** *Jo Jo Dancer, Your Life Is Calling*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *McMillan: Love, Honor, Swindle.* Susan St. James, Rock Hudson.
9 **Movie:** *Tower of London* (1939). Basil Rathbone, Boris Karloff.
11 *Twilight Zone*

2:05 a.m.
H *On Location: Uptown Comedy Express*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *The Illustrated Man* (1969). Rod Steiger, Claire Bloom. Unusual collection of intertwined stories; based on Ray Bradbury's book.

3:05 a.m.
H **Movie:** *The Return of the Living Dead*

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*
M **Movie:** *Cobra*

3:40 a.m.
S *Best of Bizarre* #106

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *The Reluctant Heroes* (1971). Ken Berry, Cameron Mitchell.

4:10 a.m.
S *The Greatest Man in the World*

4:30 a.m.
7 *Card Sharks*

4:40 a.m.
H **Movie:** *Pale Rider*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
9 News
11 *One Step Beyond*
M **Movie:** *Pumping Iron II: The Women*

5:10 a.m.
S *Other Facts of Life*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

TUE., JUNE 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "You Won't Feel a Thing"
31 Italian programming (concludes at 8)
M **Movie:** *The Iron Mistress*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S *Jenny and Me*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
H *America Undercover:* "Drunk and Deadly"
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. California Angels
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Arctic Nursery"

8:00
2 *West 57th*
4 *Matlock*
5 **Movie:** *Les Misérables* (1979). Richard Jordan, Anthony Perkins, John Gielgud. Nicely produced TV adaptation of the Victor Hugo classic.
7 *Who's the Boss?*
9 News
21 *Nova:* "Acid Rain: New Bad News"
31 *Fairly Secret Army*
H S **Movie:** *The Manhattan Project*

M **Movie:** *Two Rode Together*
N **Movie:** *The Happiest Days of Our Life*

8:30
7 *Growing Pains*
9 *Million Dollar Chance of a Lifetime*
13 *Innovation:* "Epilepsy: Taming the Brainstorm"
31 *The Two Ronnies*

9:00
2 **Basketball:** NBA Playoff
4 **Movie:** *The Long Hot Summer.* Part II of II (Part I: Mon., 6/1 at 9).
7 *Moonlighting*
9 **Movie:** *The Prime of Miss Jean Brodie* (1969). Maggie Smith, Robert Stephens. Absorbing drama; Oscar-winning Smith dominates as a remarkable teacher in a British girls' school.
13 *Nova:* "Acid Rain: New Bad News"
21 *Odyssey:* "Other People's Garbage"
31 *Bergerac*

10:00
5 11 News
7 *Max Headroom*
13 *Frontline:* "Israel: The Price of Victory"
21 *Tales of the Unknown South*
31 *Solo.* British comedy.
H *Glory Years*
M **Movie:** *The Philadelphia Experiment*
N **Movie:** *The Soft Skin*
S *Brothers*

10:30
11 News
31 *Open All Hours*
S *Hard Knocks*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom:* "Courage Along the Divide"
21 *Monty Python's Flying Circus*
31 *Secret Agent*
H **Movie:** *Private Benjamin*
S **Movie:** *Dragonslayer*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Tales of Tomorrow*

11:45
M **Movie:** *Breathless*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Puppet on a Chain* (1972). Sven-Bertil Taube, Barbara Parkins.
11 *Star Trek*
13 *Mystery!: Malice Aforethought*
21 *Long Island Report*
N **Movie:** *Utu*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Cocaine and Blue Eyes* (1982). O. J. Simpson.

12:55 a.m.
H **Movie:** *Man Hunt*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
S *Paul Simon's Graceland*

1:30 a.m.
4 11 News
5 *Get Smart*
M **Movie:** *The Ninth Configuration*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Double Trouble* (1967). Elvis Presley. Typical Presley vehicle about European intrigue.
7 News
9 **Movie:** *Corvette K-225* (1943). Randolph Scott, Ella Raines.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*
H **Movie:** *Long Gone*

2:35 a.m.
S *Gallagher: The Bookkeeper*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *The Coach of the Year* (1980). Robert Conrad, Ricky Paul. A disabled veteran volunteers to coach the football team of a juvenile correction house.

3:30 a.m.
4 *New Record Guide*
M **Movie:** *R.S.V.P.*

3:40 a.m.
S *The Paper Chase*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Reward* (1980). Michael Parks, Richard Jaeckel. Murder mystery.

4:30 a.m.
7 *Card Sharks*
H **Movie:** *Prizzi's Honor*

4:40 a.m.
S *Almos' a Man*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
9 News
11 *One Step Beyond*
M **Movie:** *Two Rode Together*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

5:40 a.m.
S *Platypus Cove*

Weekend, May 30–31

SAT., MAY 30

6:00 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *New Dating Game*
9 *David Toma*
11 *Christian Science*
M **Movie:** *Iron Eagle*

6:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
S **Movie:** *The Great Adventure*

7:00 a.m.
4 *Cliffwood Avenue*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*
H *Animation: Cartoons, Computers and Beyond*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*
H **Movie:** *Heidi*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Danger Mouse*
7 *The Wuzzles*
9 *Straight Talk*
11 *Bionic Six*
13 *Adam Smith's Money World*
21 *Sesame Street*
M **Movie:** *Bombs Away*
S **Movie:** *They Won't Forget*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
11 **Movie:** *Charlie Chan in Shadows Over Chinatown* (1948). Sidney Toler.
13 *Wall $treet Week*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Whiz Kids*
13 *Washington Week in Review*
21 **Movie:** *Ballad of a Soldier* (1960). During W. W. II, a Russian soldier tries to visit his mother at home.
H **Movie:** *No Retreat, No Surrender*

9:30 a.m.
5 *Get Along Gang*
13 *One-on-One*
M **Movie:** *Poltergeist II: The Other Side*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 *The Presidency and the Constitution*
31 *Body Electric*
S **Movie:** *Heaven With a Gun*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
21 *The Moviemakers:* "Gods and Goddesses"
31 *Know Zone*
H **Movie:** *My Science Project*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny and Tweety*
9 *Wrestling Spotlight*
11 *F Troop*
13 *Tony Brown's Journal:* "Shuffling Along"
21 *Victory Garden*
31 *Square One TV*
M *Max Trax #30*

11:30 a.m.
2 *Richie Rich*
4 *Punky Brewster*
7 *All New Ewoks*
11 *This Week in Baseball*
13 *Open Mind:* "Koch on Our Town"
21 *From a Country Garden*
31 *Owl TV*
M **Movie:** *The Empire Strikes Back*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
5 *World of Disney*
7 *Weekend Specials*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Video Music Box*
S **Movie:** *Red Sonja*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation*
21 *This Old House*
H **Movie:** *Daffy Duck Movie: Fantastic Island*

1:00
2 *Sports Saturday Edition*
4 *Fight Back*
5 **Movie:** *House of Dracula* (1945). Lon Chaney Jr., John Carradine.
7 *What Are Your True Colors?*
9 **Movie:** *Riding With Death* (1976). Ben Murphy, Ed Nelson.
11 **Movie:** *Doc Savage, the Man of Bronze* (1975). Ron Ely, Paul Gleason.
13 *Metroline:* "New York in the 21st Century"
21 *Frugal Gourmet*
31 *All About TV*

1:30
2 **Golf:** Westchester Classic
4 *Danny Sullivan: A Man Apart*
7 *Hot Tracks*
13 *Silk Screen*
21 *French Chef*
31 *Cityscope*
S **Movie:** *The Great Adventure*

2:00
2 **Golf:** Memorial Tournament
4 *Great American Mystery Cars*
13 *American Playhouse: The House of Blue Leaves*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
H *Animation: Cartoons, Computers and Beyond*
M **Movie:** *American Flyers*

2:15
5 **Movie:** *The Sea Hawk* (1940). Errol Flynn. Colorized version.

2:30
7 *Ebony/Jet Showcase*

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SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

㉑ *Magic of Oil Painting*
Ⓗ **Movie:** *Desert Bloom*

3:00
④ **Baseball:** Boston Red Sox vs. Chicago White Sox, or Philadelphia Phillies vs. L.A. Dodgers
⑦ **Movie:** *Man From the Alamo* (1953). Glenn Ford, Julie Adams.
⑨ **Movie:** *Soylent Green* (1973). Charlton Heston, Leigh Taylor-Young. Amusing sci-fi thriller.
⑪ *Twilight Zone*
㉑ *Rod and Reel*
Ⓢ **Movie:** *Murder in Space*

3:30
② **Basketball:** NBA Playoff game
⑪ *Music Machine*
㉑ *Motorweek*

4:00
⑪ *Puttin' On the Hits*
⑬ *Nova:* "Can AIDS Be Stopped?"
㉑ *Woodright's Shop*
㉛ *American Interests*
Ⓜ **Movie:** *Two Rode Together*

4:30
⑦ *Wide World of Sports*
⑪ *Dance Fever*
㉑ *This Old House*
㉛ *European Journal*
Ⓗ **Movie:** *Your Place or Mine*
Ⓢ **Movie:** *Dragon in Space*

5:00
⑤ *Mission: Impossible*
⑨ Wrestling
⑪ *One Big Family*
⑬ *Innovation:* "Crisis In Contraception"
㉑ *Know Zone:* "Strange Sleep"
㉛ *Country Express*

5:30
⑪ *What a Country*
⑬ *Newton's Apple*
㉑ *Brainstormers*
㉛ *Right to Know*

6:00
② *The People*
⑤ *What's Happening Now?*
⑦ News
⑨ *Bosom Buddies*
⑪ *Fame*
⑬ *Nature:* "Masked Monkeys"
㉑ *Austin City Limits*
㉛ *Images/Imagenes*
Ⓜ **Movie:** *Iron Eagle*

6:30
② ⑦ News
⑤ *Small Wonder*
⑨ *New Gidget*
㉛ *State of the Arts*
Ⓗ **Movie:** *No Retreat, No Surrender*
Ⓢ **Movie:** *Red Sonja*

7:00
② News
④ *Strictly Business*
⑤ *M*A*S*H*
⑦ *Siskel & Ebert & the Movies*
⑨ *It's a Living*
⑪ *Tales From the Darkside*
⑬ *Know Zone*
㉑ *Wonderworks*
㉛ *Looking East*

7:30
② *Paradise Steamship Company*
④ *Throb*
⑤ *9 to 5*
⑦ *New York Views*
⑨ *Mama's Family*
⑪ *Charles in Charge*
⑬ *Wild America:* "The Man Who Loved Bears"
㉛ *Faces of Japan*

8:00
② *Mike Hammer*
④ *Facts of Life*
⑤ **Premiere:** *Werewolf.* A graduate student's best friend pleads to be killed before the next full moon.
⑦ *Starman*
⑨ News
⑪ **Movie:** *Thief* (1981). James Caan, Tuesday Weld. Drama about a professional thief; directed by *Miami Vice*'s Michael Mann.
⑬ *Wonderworks*
㉛ *Upstairs, Downstairs*
Ⓗ **Movie:** *To Live and Die in L.A.*
Ⓜ **Movie:** *Poltergeist II: The Other Side*
Ⓢ **Movie:** *Blue City*

8:05
Ⓝ **Movie:** *Restless Natives*

8:30
④ *227*
⑨ *House Calls*

9:00
② **Movie:** *The Outlaw Josey Wales* (1976). Clint Eastwood. Civil War Western.
④ *Golden Girls*
⑤ **Premiere:** *The New Adventures of Beans Baxter.* A high-school student leads a double life as a spy.
⑦ *Ohara*
⑨ *Sex Symbols*
⑬ *Mystery!: Malice Aforethought*
㉑ *Good Neighbors*
㉛ *Prisoner*

9:30
④ *Me and Mrs. C*
㉑ *Mother and Son*
Ⓜ **Movie:** *The Empire Strikes Back*
Ⓢ *Best of the Bizarre #105*

10:00
④ *Hunter*
⑤ News
⑦ *Spenser: For Hire*
⑨ **Baseball:** Mets vs. San Diego Padres
⑬ *Film on Film*
㉑ *Agony:* "Problem Parents"
㉛ *Blake's Seven*
Ⓗ **Boxing:** Mike Tyson vs. Pinklon Thomas, and Tony Tucker vs. James "Buster" Douglas
Ⓝ **Movie:** *Spetters*
Ⓢ *Gallagher: The Bookkeeper*

10:30
⑤ *Sports Extra*
⑪ News
㉑ *Butterflies*

11:00
② ④ ⑦ News
⑤ **Movie:** *All Quiet on the Western Front* (1979). Richard Thomas, Ernest Borgnine.
⑪ **Movie:** *In the Heat of the Night* (1967). Sidney Poitier, Rod Steiger.
⑬ **Movie:** *Scenes From a Marriage* (1973). Liv Ullmann, Erland Josephson. Ingmar Bergman's brilliant, painfully insightful chronicle of a marriage that falls apart.
㉑ *Monty Python's Flying Circus*
㉛ *Eye on Dance*
Ⓢ **Movie:** *9 Deaths of the Ninja*

11:30
④ *Saturday Night's Main Event*
⑦ News
㉑ **Movie:** *Made for Each Other* (1939). Carole Lombard, James Stewart.

11:40
Ⓜ **Movie:** *The Warrior and the Sorceress*

11:45
② **Movie:** *The Counterfeit Green* (1971). Davis Janssen, Richard Jaeckel.
⑦ **Movie:** *The Kentuckian* (1955). Burt Lancaster, Diana Lynn.

12 MIDNIGHT
Ⓝ **Movie:** *The Good Fight*

12:30 a.m.
Ⓗ *The Hitchhiker*

12:40 a.m.
Ⓢ **Movie:** *Murder in Space*

12:45 a.m.
⑨ *Kiner's Corner*

1:00 a.m.
④ *Ask Dr. Ruth*
⑪ *Silent Tragedy*
Ⓗ **Movie:** *Vision Quest*
Ⓜ **Movie:** *Love Circles*

1:30 a.m.
④ *Off the Wall*
⑨ *MTV Top 20 Video*

1:48 a.m.
② News

1:55 a.m.
⑦ **Movie:** *Dillinger* (1973). Warren Oates, Ben Johnson.

2:00 a.m.
④ *Dancin' to the Hits*
⑤ **Movie:** *The Fighting Sullivans* (1944). Thomas Mitchell, Anne Baxter. Tearful drama of brothers serving in W. W. II.
⑨ **Movie:** *Riding With Death* (1976)
⑪ News

2:20 a.m.
Ⓢ **Movie:** *Blue City*

2:30 a.m.
④ *Playback '87*
⑪ **Movie:** *Silence of the North* (1981). Ellen Burstyn. On her own in the Canadian wilderness.

2:33 a.m.
② *Strike It Rich*

2:40 a.m.
Ⓗ **Movie:** *Paris, Texas*
Ⓜ **Movie:** *Comedy Experiment Special: Paul Shaffer: Viva Shaf Vegas*

3:03 a.m.
② *Strike It Rich*

3:33 a.m.
② *Strike It Rich*

3:40 a.m.
Ⓜ **Movie:** *Breathless*

3:50 a.m.
Ⓢ **Movie:** *Dragonslayer*

3:55 a.m.
⑦ **Movie:** *The Kansan* (1943). Richard Dix, Jane Wyatt.

4:00 a.m.
④ *Here's Lucy*
⑨ *Return of the Saint*

4:03 a.m.
② **Movie:** *Locusts* (1974). Ben Johnson, Ron Howard.

4:30 a.m.
⑪ *F Troop*

4:55 a.m.
Ⓗ **Movie:** *Secret Admirer*

5:00 a.m.
④ *Ben Casey*
⑨ News
⑪ *Insight*

5:20 a.m.
Ⓗ *The Hitchhiker*

5:25 a.m.
Ⓜ **Movie:** *Poltergeist II: The Other Side*

5:30 a.m.
⑦ *New York Views*
⑨ ⑪ News

SUN., MAY 31

6:00 a.m.
④ *Joy of Gardening*
⑤ *Hour of Power*
⑦ *Greatest Sports Legends*
⑨ *In Depth*
⑪ *Christopher Close-up*
Ⓗ **Movie:** *Dragonslayer*
Ⓢ *Animals Are Beautiful People*

6:15 a.m.
⑪ *Davey and Goliath*

6:30 a.m.
② *Community*
④ *Today in New York*
⑦ *Christopher Close-up*
⑨ *New Jersey People*
⑪ *Christian Science*

7:00 a.m.
② *Young Universe*
④ *Funtastic World of Hanna-Barbera*
⑤ *Jimmy Swaggart*
⑦ *Faith for Today*
⑨ *Face-off*
⑪ *Gospel Hour*
Ⓜ **Movie:** *Silverado*

7:30 a.m.
② *Way to Go*
⑦ *This Is the Life*
⑨ *Meet the Mayors*
⑬ *Sesame Street*
Ⓢ *Arthur and the Square Knights of the Round Table*

8:00 a.m.
② *For Our Times*
⑤ *I Love Lucy*
⑦ *Insight*
⑨ *Point of View*
⑪ *Ever Increasing Faith*
㉑ *Owl/TV*
㉛ Italian programming (concludes at 2)
Ⓗ *Fraggle Rock*

8:30 a.m.
② *Wall Street Journal Report*
⑤ ⑨ *Sunday Mass*
⑦ *Tiempo*
⑬ *Mister Rogers' Neighborhood*
㉑ *Know Zone*
Ⓗ *Seabert*

9:00 a.m.
② *Sunday Morning News*
④ *Visiones*
⑤ *McCreary Report*
⑦ *Showcase of Homes*
⑨ *Oral Roberts*

11 *Inhumanoids*
13 *Sesame Street*
21 *Wonderworks*
H **Movie:** *UFOria*
S *Shelley Duvall's Tall Tales and Legends: John Henry*

9:30 a.m.
4 *Positively Black:* "Mental Health"
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*
M **Movie:** *The Spirit of St. Louis*

10:00 a.m.
4 *Essence*
5 *World of Disney*
9 *Hour of Power*
11 *Bionic Six*
13 *Supergran*
21 *Tony Brown's Journal*
S **Movie:** *Fire With Fire*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *Keys to Success*
13 *Know Zone*
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Conquest of the Planet of the Apes* (1972). Roddy McDowall, Don Murray.
7 News
9 *New Gidget*
11 Indy 500 Festival Parade
13 *Wonderworks*
21 *Washington Week In Review*
H **Movie:** *Fletch*

11:30 a.m.
2 *Newsmakers*
4 *News 4orum*
7 *This Week With David Brinkley*
9 *Sunday Morning Funnies:* Laurel and Hardy in *Fixer Uppers.*
21 *Wall $treet Week*

12 NOON
2 *Channel 2 The People*
4 *First Estate*
13 *This Old House*
21 *Adam Smith's Money World*
M **Movie:** *Violets Are Blue*
S *Paper Choice*

12:30
2 *Cover Story*
4 *Headlines on Trial*
7 *Business World*
13 *Inside Albany*
21 *Wild America:* "Watching Wildlife"

12:45
5 **Movie:** *Take Me Out to the Ball Game* (1949). Frank Sinatra, Esther Williams, Gene Kelly.

1:00
2 **Basketball:** NBA Playoff game, or **Golf:** Memorial Tournament
4 *Heroes: Made in the U.S.A.*
7 *Like It Is*
9 **Special:** *A Tribute to Ricky Nelson*
13 *Firing Line*
21 *Nature:* "Masked Monkeys"
H **Movie:** *Short Circuit*
S **Movie:** *Don't Make Waves*

1:30
4 **Racing:** Thunderboat Regatta
11 **Baseball:** Yankees vs. Oakland Athletics
M **Movie:** *Sweet Dreams*

2:00
4 Colonial Cup International Steeplechase
7 **Movie:** *Dreamer* (1979). Tim Matheson, Susan Blakely.
9 *Blueberry Hill Starring Fats Domino*
13 *Great Performances: Heartbreak House*
21 *1987 Governor's Arts Awards Special*
31 *World TV Presents* (Chinese programming)

2:30
4 **Golf:** French Open Championships

2:45
5 **Movie:** *Raise the Titanic* (1980). Jason Robards, Richard Jordan.

3:00
9 *Cousteau: Marquesas Island*
21 *Brainstormers*
31 *Washington Week in Review*
H **Movie:** *Welcome Home, Jellybean*
S *Sunday in the Park With George*

3:30
7 *Greatest Sports Legends*
21 *Madeleine Cooks*
31 *Ask Congress*
M **Movie:** *Seven Brides for Seven Brothers*

4:00
7 **Racing:** Grand Prix of Manaco
9 **Baseball:** Mets vs. San Diego Padres
11 *Sanford and Son*
13 *Faces of the Enemy*
21 *Great Chefs of New Orleans II*
31 *Tony Brown's Journal*
H **Movie:** *Wonder of It All*

4:30
4 *Sportsworld*
11 *Keys to Success*
21 *Justin Wilson's Louisiana Cookin':* "Outdoors"
31 *World Chronicle*

5:00
5 **Movie:** *Report to the Commissioner* (1975). Michael Moriarty, Yaphet Kotto.
11 *Fame*
13 *In Search of the Constitution*
21 *Do-It-Yourself Show*
31 *Hello Jerusalem*

5:30
21 *This Old House*
H *Fraggle Rock*
M **Movie:** *Angel and the Badman*
S **Movie:** *Animals Are Beautiful People*

6:00
2 4 7 News
11 **Movie:** *Almost Summer* (1978). Bruno Kirby, Lee Purcell.
13 *Currents:* "Living With Cancer"
21 *Nova*
31 *U.S. Nippon Newscope*
H **Movie:** *Dragonslayer*

6:15
31 *Business Nippon*

6:30
2 4 7 News
9 *Greats of the Game*
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Incredible Ida Early*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Disappearing World*
21 *Doctor Who*
31 *Japanese Theatre*
S *Shelley Duvall's Tall Tales and Legends: John Henry*

7:30
M **Movie:** *Silverado*

8:00
2 *Murder, She Wrote*
4 *Our House*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "The Feathered Swarm"
31 *Uncommon Places: Frank Lloyd Wright*
H **Movie:** *Agnes of God*
S **Movie:** *Cocoon*

8:05
N **Movie:** *Mr. Love*

8:30
5 *Tracey Ullman Show*
9 *Face-off*

9:00
2 **Movie:** *Sentimental Journey*
4 **Movie:** *This Child Is Mine* (1985). Lindsay Wagner, Chris Sarandon. A teenager gives up her child then wants it back.
5 *Mr. President.*
7 **Movie:** *Riviera* (1986). Richard Hamilton, Ben Masters.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Blake's 7*
31 *Bradshaw on the Family*

9:30
5 *Duet*
9 *In Depth*
11 *Keys to Success*

10:00
5 11 News
9 *In the Black: Keys to Success*
13 *Yes Minister:* "Equal Opportunities"
21 *Mystery!: Malice Aforethought*
31 *Window on World TV*
H **Movie:** *Short Circuit*
M **Movie:** *Violets Are Blue*
N **Movie:** *1984*
S **Movie:** *Fire With Fire*

10:30
5 Sports
9 *Meet the Mayors*
11 *At the Movies*
13 *Monty Python's Flying Circus*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *New Television: I Do Not Know What It Is I Am Like*
21 *Nanny II*

11:15
2 News

11:30
9 *It Is Written*
11 *The Honeymooners*
M **Movie:** *Making Love*

11:45
2 7 Sports
H *The Hitchhiker*

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *The Reincarnation of Peter Proud* (1973). Michael Sarrazin, Jennifer O'Neill.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *James Rosenquist*
N **Movie:** *Wild Duck*
S **Movie:** *Echo Park*

12:15 a.m.
H **Movie:** *Fletch*

12:30 a.m.
4 *Sports Pros and Cons*

1:00 a.m.
2 *Peter Gunn*
4 *Ghost Story*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:25 a.m.
M **Movie:** *The Hand*

1:30 a.m.
2 *Mr. Lucky*
11 News

1:40 a.m.
S **Movie:** *Malibu Express*

1:55 a.m.
H **Movie:** *Gulag*

2:00 a.m.
2 News
4 *Positively Black*
5 *Christian Children's Fund*
9 **Movie:** *Green Eyes* (1955). Stewart Granger, Grace Kelly.
11 **Movie:** *Sharon: Portrait of a Mistress* (1977). Trish Van Devere, Patrick O'Neal.

2:30 a.m.
4 *First Estate*

3:15 a.m.
M **Movie:** *Nightwing*

3:25 a.m.
S *Paper Chase*

4:00 a.m.
9 *Return of the Saint*
11 *Twilight Zone*

4:10 a.m.
H **Movie:** *UFOria*

4:30 a.m.
11 *Twilight Zone*
S **Movie:** *Cocoon*

5:00 a.m.
7 *Dating Game*
9 News
11 *One Step Beyond*

5:05 a.m.
M *Crazy About the Movies:* "Steve McQueen"

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
11 News

Jacqueline's
"specialites au champagne"
Superb Swiss / French cuisine at luncheon and dinner featuring seafood specialities. Champagnes served as single or bottled offerings, with piano till 2 am... private parties too.
Reservations 838-4559
132 East 61st Street • New York City

Felidia
Ristorante
243 East 58th Street
(Just off 2nd Ave)
Luncheon & Dinner
Reservations suggested (212)758-1479 • Major Credit Cards

NORTHERN ITALIAN CUISINE
Luncheon - Cocktails - Dinner
OPEN 7 DAYS
La Fenice
242 E. 58th ST. (bet. 2nd & 3rd Aves.)
Private Party Room - Tel: 759-4660

New York's Award Winning Delicatessen "The best pastrami and corned beef in town."
CARNEGIE
DELICATESSEN & RESTAURANT
854 Seventh Ave. bet. 54th & 55th St.
Moments from all Broadway theatres
Tel. PL 7-2245 Open til 4 A.M.

Lello
"A Fine Balance of Northern and Southern Italian Specialties... Polished and Sophisticated." NY Times
Private Room For Parties
65 East 54th St., NYC • Tel. 751-1555

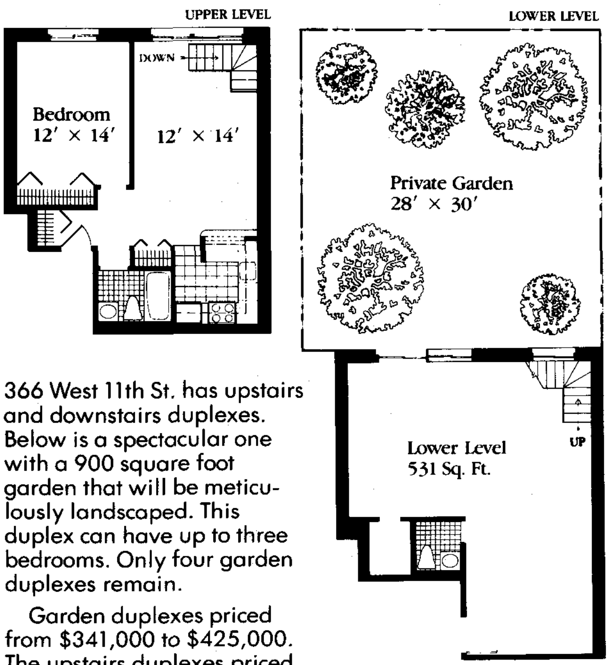
VERY ECLECTIC HIGH TECH
SPEED LIMIT 55
JAPANESE/CONTINENTAL CUISINE
154 W.26th ST. (6th & 7th AVES.) NY (212) 645-8476

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town & Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue: $23.95 per line per issue.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Minimum ad, two lines. Display Town & Country ads are available at $280.00 per inch, one-time insertion. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Town & Country Properties,** Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Caryn Martin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

upstairs downstairs



366 West 11th St. has upstairs and downstairs duplexes. Below is a spectacular one with a 900 square foot garden that will be meticulously landscaped. This duplex can have up to three bedrooms. Only four garden duplexes remain.

Garden duplexes priced from $341,000 to $425,000. The upstairs duplexes priced from $480,000 to $675,000.

M-F: 11:30-7:30.
Appt recommended
Sat & Sun 12-6.
Sales office and model apartments on site.

Village Living at River's Edge (212) 627-2770

Exclusive sales agents
PRETIUM ASSOCIATES

366
WEST
11TH ST.

The complete offering terms are in an offering plan available from the Sponsor.

Farm View. . .

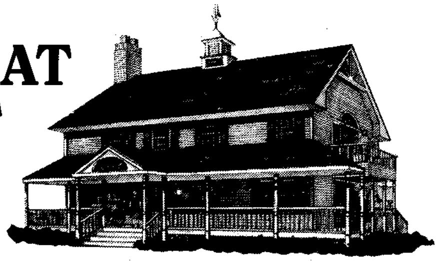
Wonderful old farmhouse - brand new!
Quality built, parlor, dining room, woodsy den with fireplace.
Front porch, back deck, 4 bedrooms, 3 baths.
Eat-in kitchen on one Bridgehampton acre.
True value at $289,000.

Talk to

Tina S. Fredericks, Realty

East Hampton, N.Y. **516-324-4418**

LOVE AT FIRST SITE!



Tiffany Farms, Bridgehampton, NY

A classic traditional American farmhouse, 3 bedrooms, large kitchen, family room, 2½ baths, wrap-around covered porch, private decks, brick fireplaces, 9½ ceilings, large windows and doors, full basements on 1 acre of land amidst 14 acre, perpetually undeveloped reserve for your added privacy & enjoyment. $397,000.

Located 1½ miles north of Main Street, Bridgehampton at the corner of Mitchell Lane and Scuttle Hole Road.

CALL THE MORLEY AGENCY (516)283-8100
TIFFANY FARMS AT BRIDGEHAMPTON 516-621-1539

APARTMENTS Furnished/Unfurnished Manhattan

Relocating Fortune 500 Executives—Bank Personnel. 1-4 BR. 212-935-8730.

140 Charles St/Memphis—New 1 BR, 1 bth, spectacular NW views of river & city, fplc, terr, garage. Terms of lease nego. No bkrs fee. $2200 mo. 212-938-0854.

APARTMENTS Furnished/Unfurnished Brooklyn

Bklyn Hts/Skyline On Harbor—Lux parlor floor, 2 BR, 2 bth, laundry center, $2000. Broker, 718-643-0101.

NEW YORK REAL ESTATE
$23.95 Per Line/$280.00 Per Inch
212-880-0736

CO-OPERATIVES/CONDOS Manhattan

The Ultimate Luxury Building—E 70's. 1 BR, 1 1/2 bth, balcony, 9 ft ceiling, marble bth w/whirlpool. Located on the water w/river & midtown views. 20th fl, health club w/pool. New bldg. Occupancy late June/early July. $395K. Owner. 516-378-2776. Mon-Fri, 9AM-5PM.

CPW 80's—7 1/2 rm Pre-War, drmn bldg, new eat-in-kit w/pantry, FDR, lg LR, 3 BR, 3 bth, maid's rm. $840K. Principals only. 212-877-8312 after 4 PM.

E 79th St—Large 1 BR, floor-through co-op. 800 sq ft, new kit, drmn bldg. $220K. Lo maint $500. No bkrs. 212-794-2484.

REAL ESTATE ATTORNEY
All closings. Free consultation.
Sheldon H. Gopstein (212) 349-6775

4th St. **CPW/Columbus**

FEELS LIKE A HOUSE

Extraordinary multi-level 1BR + study + loft combining the elegance of a past era & the best of modern! Huge gourmet country kit, wbfplc, 1 1/2 beaut bths/jacuzzi, closets galore & 1 lg door/wndws w/orig shutters opening on Juliet balc. **$395,000.** **$980/Mnt.** Exclusive with . . .

DEBRA KAMEROS **(212) 432-5002**

OFFICES

Office Sublet/37th & 1st—Perfect professional office for solo practitioner. Dr., lawyer, CPA or publishing. 2 blks from NYU Medical Center, 5 blks from Grand Central. 800 sq ft, beaut designed, river vws. $22/per sq ft. Owner. 212-532-4150.

CO-OPERATIVES/CONDOS
Westchester

Bronxville 29 mins NYC
FABULOUS APARTMENTS!

Lots of old-world charm w/fplcs and hardwood floors. Walk to trains, shops and village tennis courts.

Fabulous Studio	$95,000
1 plus BRs	$132,000-$174,000
2 BRs	from $177,000
Rentals	from $1,000/mo

LEY **914-337-1410**

CO-OPERATIVES/CONDOS
Other

Choose From Several Condos/Boston—B.U. area, elevator building, $179k. Luxury Beacon Hill duplex, choice views of Boston Common/Charles River.
$200K-$600K Owner 516-759-1492

COUNTRY PROPERTY FOR SALE/RENT

Greenwood Lake/Summer Cottage—2 BR, summer home w/patio. EIK, wooded lot with lake rights and view. $55,000. Owner. 718-565-8922.

COLUMBIA COUNTY - HILLSDALE
Country with Culture
Renov 10 rm Colonial, 7-plus acrs, barns, guest cottage, stream, views. $350,000.
Caroline Daniel Realty 518-828-2131

The Perfect Country Home On 8 Acres—Glorious mtn views - Germantown, NY. 1916 frmhse, 5 BR, LR fplc, FDR & more. $285,000. By owner. 212-249-0965/eves.

Looking For A Vacation Home?
Land - Homes - Condos/The Berkshires.
Call Elaine Epstein 413-637-1054

Columbia County— 65 beautiful wooded acres, gently rolling, exceptionally quiet and protected, at end of country road in Hillsdale. $4000/acre, all or part.
212-734-4290

NEW YORK Magazine readers, from San Francisco to Syosset, have responded positively to our ads in NEW YORK'S classified real estate section. We look forward to hearing from many more of the magazine's house hunting readers.

Betsy Goldberg

TUDOR CITY 1 ASSOCIATES

New York Real Estate. It Gets You Moving

NEW YORK

Warwick/Greenwood Lake—This highly visible 4.4 acre parcel with its 3 separate and unique structures, stands watch over the entrance to the Greenwood Lake and Warwick valleys, commanding attention from the artistically minded to the commercially astute. The fastidiously finished log home and heated 4-car barn with its finished 2nd floor, cathedral ceiling and hardwood floors, now serve as private residence, but would surely serve as home, studio and gallery for the most accomplished artist or perhaps several rental units for the more commercially minded. The 3rd structure stands close to the road, greeting all as they pass this gateway to the valley below, lending itself to yet another multitude of commercial opportunities. This entire complex, upon first glance, will fire the emotions of the private individual and the imagination of the most sophisticated investor. One of Orange County's outstanding landmarks.
$655,000

Deer Track Realty **914-477-2513**
Route 17-A and Tuxedo Road
Greenwood Lake, NY.

WHY SPEND $450,000 IN THE HAMPTONS WHEN YOU CAN HAVE BETTER IN THE POCONOS

- **1/2 THE COMMUTE**
- **1/3 THE PRICE**
- **1/6 THE TAXES**
- **TWICE THE HOUSE**

In a secured lake community, ultra contemporary, 3 BR, 2 bath, jacuzzi, awesome fireplace, sun room, all appliances, 6 skylights, wooded lots. Only three left.

POCONO DREAM ESTATES
(212) 472-0450 (717) 686-5221

SUBLETS

Chelsea—Renv, lg furn studio w/courtyard, $950. 212-627-0795/760-5850, Carol.

CLASSIFIED ADVERTISERS NEW YORK's DOUBLE ISSUE SUMMER PLEASURES

goes on sale June 22nd. This perfect bound issue is sizzling with tips on the best foods, books, beaches, where to shop, gaze and graze. What to do, where to go, walking, biking, boating, automobile tours, exhibitions, sporting events, outdoor concerts, and more.

Have a fling with 1.4 million NEW YORK readers (average household income $44,883). On newsstands for two hot weeks. Issue Date 6/29-7/6. Ad close Monday, 6/15 until 5 PM. Insertions paid by MC, VI and Ax accepted until 4 pm, 6/16.

Services and Sales 212-880-0734.
Travel 212-880-5406.
Town and Country Properties 212-880-0736

SoHo Summer!—Sweet, small 2 BR. Furn, lots of light. Safe. Avail 6/24 thru Aug. $1200/mo negot. **212-966-5294.**

HOUSES FOR SALE/RENT
Manhattan

Manhattan E. 64th St. Exclusv

Seeking Perfection?

Found In This High Ceiling, Light & Gracious 1 Fam Home w/Everything You Ever Wanted. Call:

grayce dello joio
(212) 288-1004

60'S EAST-Low
HEAVENLY HOUSE
With 1st flr office for owner. Surrounded by trees w/upper 3 BR triplex w/terr, new marble baths, new kitch, central A/C, elev, hi ceils, WBF. Victorian charmer delivered vacant. Asking $1,850,000. Financing Avail
..Excl broker
NANCY WEAVER 832-5895
Residence: 752-3655
DOUGLAS ELLIMAN GIBBONS & IVES

HOUSES FOR SALE/RENT
Queens

Belle Harbor/Neponsit—1 1/2 blks to magnif beach. Custom, spacious 1 fam, 5 BR, 3 1/2 bth, huge LR/DR, patio, 2 car garage. $525K. Princ only. 718-634-4442.

HOUSES FOR SALE/RENT
Nassau-Suffolk

MONTAUK - BRAND NEW
Spacious custom-designed and built contemporary. 3/4 acre, 3 bdrms, 2 1/2 baths, jacuzzi, frplc, 2-car garage, many extras. $385,000. By owner, 914-623-6236, eves.

HOUSES FOR SALE/RENT
Westchester

Pelham **Pelham Manor** **29 min NYC**

Spacious — Bright

Mediter colonial, stucco, tile roof, conv, top location, Pel Hts, short - short walk to RR, quiet st, lg center hall, liv rm fplc, din rm, lg den/pflc, summer porch, great ultra-mod eat-in-kitchen, deck, 6 bdrms, 3 bth, rec rm above ground level, many - many extras. $557,500

ANN DE SANTIS, REALTOR
4550 Boston Post Rd 914-738-1360

LAND AVAILABLE

Croton-On-Hudson • 14 Acres
Views to NYC • Your Estate Lot
Non-subdiv. We'll sell our land or build for you. $350,000. 212-564-8169.

Build Your Dream Home—7 acres, 800' river frontage in CT. Incredible views and privacy. Only 1 1/2 hrs NYC. $495K. Owner. 212-308-0893.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50** per line, four-time ad; **$24.25** per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

23 Day Deluxe India Odyssey
10/29 — 11/20/87
For Sophisticated Travellers
Small Group, Extensive Itinerary,
Unique Features
For Details, Call
1-800-342-0476

Tour Spain—Free broch. Bravo Tours. 1-800-272-8674 or 201-641-0655 in NJ.

EastQuest...For Offbeat Travelers
China, Tibet, Nepal, Burma, Thailand, Bhutan. Free brochure. 212-406-2446.

India Your Way—Your interests, your pace. Kashmir/Nepal. Brochure. Collect 203-245-1599. Far East Traveller, Inc.

Country Weekends—Brochure. Greeley Sq. Box 20001, NYC 10001. 212-862-4646

Play Bridge At World Famous Spas
With int'l experts. Bridge program all levels. Travel England & Hungary, Aug 30-Sept 20. Bridge Travel Inc. 212-877-5807.

KOALA BEARS, OPERA,
KANGAROOS, DANCE,
FAIRY PENQUINS, SYMPHONY
SPOLETO FESTIVAL—
AUSTRALIA
DELUXE 9 DAY TOUR LEAVING
9/11/87
FOR DETAILS, CALL
1-800-342-0476

TANDU
WORLD JEWISH SINGLES CLUB
A tour to HUNGARY and POLAND for singles, ages 25-45, from around the world. Trips are dated: July 6-23, Aug 10-27, Aug 31-Sept 17; from $2090.

9 Day Tours to Hungary or Poland are also avail. Poland trips: July 6-14, Aug 10-18, Aug 31-Sept 8, from $1520. Hungary trips: July 14-23, Aug 18-27, Sept 8-17; from $1580. 800-543-0003. 212-764-3520.

AIRLINES

Fly Cheap—As air courier to Europe, Orient, Brazil. For info, send $4 to: Air Log. PO Box 3312. Peoria, Il. 61614.

JETTING TO LONDON
Daily departures avail on regularly scheduled airlines. Min fare only $200 round trip. For reservation & information **Call 718-262-8058, Tue-Sat. 2pm-9pm.**

SEASONAL RENTALS

Fire Island—Ocean beach. Jerry's Rms & Apts. 516-583-8870. Fun in the sun.

Montauk...Shepherds Neck Inn
Leisurely. Friendly. Tennis. Lg Pool. Cocktail lounge. All rms Color TV. Bath. **SPRING SPEC** from **$49** daily for two, includes full bkfst.
Also Vacation Pkgs. Credit Cards.
Second House Rd. Montauk, NY 11954.
In NY 1-800-345-3511 or 516-668-2105

Martha's Vineyard—3BR, 2 priv beach, sailboat. $600-900/wk. 215-525-8266.

Nantucket Isl. Oceanfront—Priv beach, 4BR, 3bth, secluded, spectacular views, Aug avail. 212-582-0366. 203-643-1373.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, tennis. Spring Mid Wk pkg 4 day/3 nite $69. Shelter Island 11965. 516-749-2001.

No Condo Compares To The Bluffs!
Overlooking LI Sound, priv beach, olympic pool, tennis, golf, gourmet dine, 1 1/2 hrs NYC. Lux 2 BR, 2 bth, jacuzzi, fplc & deck. Sale, or rent mo/seas. 212-227-5252

Hampton's Caffrey House—Seaside Victorian inn. Priv beach & dock for guests. Antiques, diningroom, bar. Room $430/wk. $1800 seas. E. Quogue. 516-728-1327

45 Min From Manhattan
SANDS BEACH & TENNIS CLUB
Cabanas, lockers, pools, ocean, tennis, volleyball, paddleball, day camp, in nearby Atlantic Beach. Why wait in Hampton's traffic? **Call Lynn 516-371-4000.**

Montauk at Ocean—Contemp 5 BR, 4 bth, Spa. Biwkly. 516-269-6177/668-5355.

Greenport, North Fork LI—Waterfront condo, 2BR, 2 full bths, priv bay beach, marina, lg boat slip, tennis, olympic pool. $10,000 seas. $3500/mo. 516-378-9443.

Private Beach—Picturesque, sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Paris Ile St Louis—Beaut lg studio, 17th century mansion, furn, mod kitc/bth, gdn, 6/15-9/10 or part. 718-643-0070.

For NEW YORK Travel Advertising—Call Diane Woodstock at 212-880-0735

INNS & LODGES
New York

Huff House—Small mtn resort w/gracious hospitality. Great facilities, food & wine. Roscoe, NY 12776. 914-482-4579.

VILLAGE LATCH
Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/ hot tub, pool, tennis. **516-283-2160.**

RESORTS
New York

JERONIMO'S
For a private, quiet holiday, come to our cozy mountaintop inn, 75 mi from NYC. Your hosts, the **Jeronimo** family, give personal attention to each guest. 33 Rms, superb, creative cuisine, heated indoor/outdoor pools, jacuzzi, saunas, tennis. $65-$75 day per person, includes 3 meals. **Walker Valley, NY 914-733-5652. VI/MC**

GURNEY'S INN/RESORT & SPA
TIME SHARE WEEKS
Avail for purchase at reduced price.
Contact Joy Solomon. 212-687-7528

VILLAS/CONDOS/APTS
Mexico

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980

Acapulco, Cancun, Valarta, Cabo, Maui Pvt Villa/Condo (Air Disct) 800-338-4336.

VILLAS/CONDOS/APTS
The Islands

ACAPULCO OCEANFRONT GEM
4 BR, studio, pool, servants, driver and van. Very favorable rates. **607-797-5573.**

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line,** seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. ***Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735.* ***Contact Ron Stern or Michael Fazio*** **for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

2,000 Lb. Granite Elephant—Other startling finds. Nation's largest antiques resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 212-355-4400, 7 days

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-880-0735. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Personalized Cooking Classes—Designed to instill creativity/confidence in even the most insecure cook. 212-737-8887.

Do You Need Current Data On AIDS?—CDC AIDS Weekly $520 yr. 404-874-7151

EXOTIC LINGERIE—100's of styles for all tastes at reasonable prices. For a full color 50 pg catalog send $5 to: ESTRUS, D. 01, 250 W 54 St. NY, NY 10019

The Classified Ad—Use it to help your business do more business. 212-880-0732

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

ART

Art Consultant—Painter/college art history professor will help you develop your own capacity to appreciate art. Individualized instruction, gallery/museum visits. Write PO Box 2983 Clifton, NJ 07015.

2 Dali Lithos For Sale—"Lincoln Via Dalivision" & " Song Of Songs", both certified. 212-737-0253 after 7pm.

ASTROLOGY

Daily Forecast By Joyce Jillson

Aries	976-5050
Taurus	976-5151
Gemini	976-5252
Cancer	976-5353
Leo	976-5454
Virgo	976-5656
Libra	976-5757
Scorpio	976-5858
Sagittarius	976-5959
Capricorn	976-6060
Aquarius	976-6161
Pisces	976-6262

Local call in 212, 516, 914 and 718. Long distance elsewhere

AUTOMOBILES

FINE AUTO DETAILING
For successful people to protect their motorcar investment. Cleaning/polishing by hand at your home. Call for appoint. **Concours d'Elegance. 718-224-0129.**

Car Dealers Secrets - Save Hundreds
Send $1 for info to: Document, suite 137 E Main St. Bridgeport.CT 06610. Act now

BUSINESS OPPORTUNITIES

Investment Opportunity—New issues - IPO's. David Pine, Prestige Investors, 800-443-9930/212-302-6662. NASD-SIPC.

CHILD CARE

Rose Hill Nursery—Small/private. Age 0-3. Lic. 6 yrs exp. E. 27. 212-686-8359

CLEANING SERVICES

Trent Cleaning Svc—Dealing with dirt-residential/commercial. 212-619-6262.

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Bob Dellacona's Maid in NY—Help is on the way. 212-777-6000.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Maids Unlimited—Heavy & construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Imacuclean—Heavy cleaning, floor waxing, rugs, upholstery, construction clean-ups. We do it all! 212-995-8686

Parker Service—Our Dynamic Maids are pro's. They're bonded & bring supplies - 212-330-1806, Westchester - 914-834-4333

BOATS & YACHTS

World Yacht Charters. The only luxury yacht cruises in New York where nothing is left to chance.

No one can come close to matching World Yacht's ability to handle every detail of your special business and social occasions:

• Everything from gourmet foods, expertly prepared on board by own own chefs, to flowers, decorations, parking, music and entertainment—all supervised by your personal party manager. Service is provided on board by our own experienced staff.

• Private yachts of all sizes are available for parties from five to 500 guests. • Sailing from New York's most beautiful pier, as well as other locations, any day of the year. • Cruising New York and vicinity. • On-site parking available at Pier 62, Call 212-627-2775. World Yacht Cruises, PIER 62, West 23rd Street and the Hudson River.

The World Yacht Fleet is New York's Royal Navy: The Princess of New York—The Duchess of New York The Empress of New York—the regal Riveranda and Cabaret

WORLD YACHT CRUISES
ELEGANT DINING AFLOAT

Silver Spoon Sailing—Elegant private and corporate parties aboard our luxury power and sailing vessels. 212-732-9470.

North Star II Charters
Moonlight sails from City Island. All occasions. Capacity to 98. 212-822-0945.

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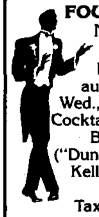

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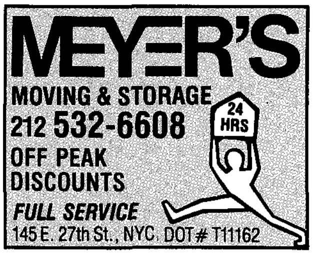

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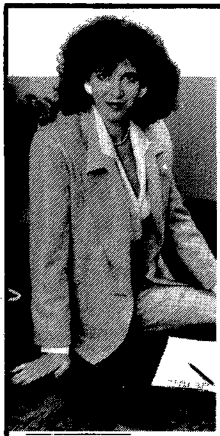
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Strictly Personals is a weekly feature. **New Rate: $27.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) **The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add $15. for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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Attractive LI Writer—One of a kind. Young 44, Jewish, chubby/voluptuous, cute, smart, funny, real, sensuous. Seeks attractive, bright, witty, nice man, 40-52. Note/photo appreciated. NYM W472.

Pretty Oriental—38, one child, caring, unselfish, educated, seeks quality male. No smoke or drugs. Photo. NYM R250.

Recent Widowed/Divorced?—Start new life! Learn from it; live because of it. Mature male will share relaxed verbal/romantic communication. Sympathetic, nice guy who enjoys dancing, will respect candid response. Discover your potential. Start now! POB 1246, NYC 10023.

Lady With Lots Of Living To Do—Great shape, non-smoker, 55, loves travel, seeks gent 55 plus. NYM R253.

Blond, Blue-Eyed Attorney—35, 5'9", career-oriented yet down-to-earth, seeks male counterpart to share all the good things life has to offer. NYM R254.

"Dallas Cowboys Cheerleader Looks"—Sensitive to a man's needs, traditional hometown female personality, professional, seeks traditional, sensitive, caring professional male for relationship. Photo appreciated. NYM R227.

Elegant, Attractive, Tall Blond—Mature, music lover, Jewish, financially secure. Seeks sophisticated, affluent, generous man for living, loving, travel and all the rest - for happy togetherness. NYM F392

Self-Respect—Is a sine qua non. You should be a 25-29-year-old woman who is involved in an endeavor that you consider significant and important. Your proficiency in this activity is so reinforcing to your ego that it provides you with the strength of character necessary to participate in the things that you do. People like to be around you because of your inherent goodness. You try to live life to its fullest instead of just trying to get through it. I am a happy, well-balanced financially secure entrepreneur who is 6'4", trim, affectionate and hopefully offers as much as I am requesting. Please send bio, photo (a must) and a phone number. NYM P790.

French Businessman/Writer—Newly NY based, 40's, humor, sensuality, good looks. Seeks out-of-the-ordinary woman capable of explaining in detail why she wants a Frenchman. NYM F388.

Foxy Female Physician—Very cute, hip, fun female MD, who is into diving, skiing, mountain climbing, has lived abroad, yet is cerebral/complex, seeks guy who works out and/or is musical/artistic/creative, 30-42, for serious fun, maybe romance, maybe more. Photo please, will exchange. MD's/JD's okay. NYM R244.

Recipe For Total Fulfillment—Take one fit, warm MD, super-successful with high morals, GQ looks, passion, consideration, humor, Jewish, mid 30's, ready for the whole enchilada. Warm up with a sweet, gorgeous, non-smoking, slim lady, 20's, who wants to share love, marriage, family - add a dash of chemistry. Photo a must to complete recipe. NYM F385.

Exceptional Female—Comfortable city or country, short on patience, long on kindness. Slim, pretty entrepreneur, early 40's, 5'2", hip but not hippy. Eager for a lasting relationship with a man who is pleasant, affectionate, straightforward and caring. Photo, please. NYM R245.

Creative—Professional Jewish male, 26. Seeks outdoors-oriented non-smoker for windy walks, midnight talks. NYM F396.

Attractive, Honest—40 year old, easygoing man wants to speed up with "Superwoman" who wants to slow down for the important things in life. NYM W546.

Tall CT Gentleman—35, wide interests, wishes to develop a long relationship with a warm, perceptive woman with a love for life. Photo. NYM F395.

Good-Looking Female—30's, excellent figure, 5'3", 108, versatile, Master's Degree. Seeks good-natured male with time for commitment. NYM R242.

Friday's Child—Is loving and giving, and wishing to meet her soul mate. This voluptuous, green-eyed redhead appreciates baseball, ballet, football and films. I need a take-charge kind of a guy, who won't let me get out of hand. He should be 42-52, attractive, established and still comfortable in Levi's and loafers. Looking forward to calling you back. NYM W544.

Scientist, Princeton PhD—Looking for a very intelligent, charming, stimulating, college-educated lady, 25-35, for lifelong companionship and romance. She is sexy, affectionate and playful, has positive disposition, laughs easily and a lot, likes outdoors, dining out, going out and is a good conversationalist. Must be slim, non-religious, non-smoker, without kids (but like to have some). I am as above, 37, 5'7", slim, good-looking, brainy and lots of fun, like mountain hiking, getaway trips, especially to New England. I live on the Jersey shore near NYC. Note, photo and phone. NYM C939.

STRICTLY PERSONALS

Fairfield County Attorney—31, likes to play in the city but treasures his quiet nights in CT with someone special. Seeks attractive, affectionate and intellectual female counterpart who has what it takes to keep his mind off his work. Note/phone/photo. NYM C807.

Professional White Male, 36—5'8", 150, trim and attractive, looking for the special lady to cherish, spend romantic evenings and accompany me in my occasional business trips. I don't smoke, like to ski, travel, dine out and comedy shows. Photo/phone. POB 494 Pecks Slip Station, NYC 10272.

Do You Know Me?—Perhaps! I'm 38, European-born Manhattanite with charming accent and interesting profession. Seek petite, slim female with good wit. Any belief or race. Photo/phone please. NYM F383.

Vivacious Woman Attorney—30, pretty, warm, intelligent, witty, sensitive, Ivy grad, Jewish, seeks male counterpart to make the sparks fly. Note/phone/photo helpful. NYM C895.

Abashed At Having—To place personal ads. *Single Jewish man, 38, NYC lawyer,* seeks single Jewish woman, 21-40, interested in theater, music, opera, etc. NYM C904.

Statuesque, Sensuous, Adventurous—40, *seeking successful, over 6' male,* enjoys outdoors and boating. Phone. POB 468, Yonkers, NY, 10704.

Rare Combo—Non-jaded MD with wit, GQ looks, seeks trim, 20's female, over 5'4", 100 plus IQ. Photo. NYM W528.

Very Pretty, Successful Woman—PhD, 41, seeks successful, professional man to share in a relationship where words like fun-loving, stimulating, passionate and trustworthy have the potential for real meaning. Photo/bio. NYM R209.

A Night For A Queen—This handsome, 5'10", 160 lbs, blue-eyed Gallahad, wishes to share all with a slim, under 40, serious gal. Like chess, my object in life is a mate. Bio/photo. NYM W534.

Jewish Attorney—30, 5'8", unique mix of preppiness and earthiness. Seeks sensual and intelligent woman, ready for fun times leading to serious relationship. Photo preferred. NYM W535.

Petite, Attractive, Warm—Successful, young mid-thirties, Jewish designer. Seeks male counterpart to share the good life this summer and maybe forever more. Photo/note/phone please. NYM C936.

Classy, Pretty Lady—Seeks Jewish MD/*lawyer/businessman*, 36-47. NYM F351.

Successful And Attractive—Male illustrator, 32, 5'9", warm, intelligent and fit. I love my work and life but I need a sensitive, secure woman (25 to 35) to share it with. NYM R214.

Younger Than Springtime— Mature, professional and wordly Jewish female seeking male counterpart (33-40), non-smoker. Photo/bio a must. NYM C937.

Elegant Enchantress—Upper east side, blue eyes, red hair, tall and stunning. Seeks articulate, single, successful, quality man, 55 plus. Do you fit? NYM F354

Romantic, Positive, Handsome—Down-to-earth executive (40). Interested in meeting an attractive, fun-loving, upbeat female (28-38) to share good times. Photo/bio/phone, please. NYM C930.

Absorbing, Attractive, Articulate—Sensitive professional woman, mid-thirties, *interested in psychology, cooking, the* arts, cycling, good conversation. Seeks brainy, attractive, established, caring, witty professional man, 35-48, who feels ready for a relationship. NYM C931.

Gay Male, 48—Kind, autonomous, evolved and involved. Seeks retired (38-60), unpretentious non-smoker. Hopefully fluent in French, to share practical, cultural interests. NYM C932.

Dynamic Black Female—40, attractive, slender, adventurous. Loves dancing, travel, theater, skiing, beaches, intimate dinners, sports. Seeks intelligent, active, professional male, 35-50, tall, non-smoker for sincere relationship. Race not a factor. Photo/bio/phone. NYM R210.

Wanted: Tall, Kindly Gentleman—6' or over, 27-35, by sincere, lovely lady, 27. Eyeglasses are a plus. Photo/note. NYM C961.

Pretty Rocklander—Forty and fit, seeks secure friend to share fun, warmth, feelings and maybe future. NYM R211.

Eager Igor—Seeks cure for contagious case of spring fever. Preference given to cute, athletic female firebirds from mid 20's-early 30's. Photo/replies to: POB 392, Old Chelsea Station, NYC, 10011.

Very Handsome, Successful Man—30, 6'2", 175, seeks happy, slim, beautiful, professional woman, 25-35, for marriage/family. I am open, honest, affectionate and fun-loving. Photo/phone. NYM C933.

Let's Gamble Together—*Handsome*, Jewish MD, 29, 5'10". Seeks pretty, professional female for dining, park jogs, trips to Atlantic City and lasting relationship. Note/photo/phone. NYM C934.

Pretty Italian-American—30's, 5'4", traditional values, seeks man of honesty and integrity for marriage/family. NYM R212.

Classy, Cute, Chubby—Single, Jewish female. Bright, bubbly, entertainment professional, seeks sincere, honest male with sense of humor who enjoys the finer things in life. Photo/note. NYM C935.

Chinese Lady—50, 5'5", very young-looking, great figure, financially secure, seeks marriage-minded, educated Asian man. Note/photo please. NYM R213.

Needed: A Best Friend—Tall, very attractive, fit, NYC exec with an excellent sense of humor and varied interests. Seeks intelligent, attractive, fit, career-oriented lady over 5'4", 25-35, who enjoys laughing and sharing. To build a relationship based on mutual respect and understanding. Non-smoker preferred. Note/photo/phone. NYM F350.

Blue-Eyed Guitar Man—CPA, 32, enjoys playing acoustic guitar, body surfing, intimate conversation with intelligent, creative woman. Photo a must. NYM F362.

One Attractive Doctor—Early 30's, seeks playful, caring, creative, attractive woman, 20's. Enjoys film, laughter, art, fun. Photo/phone. NYM R221.

Rare Breed—Very handsome Italian, 28, finances secure, private, clean and fun - wants to meet very handsome white gentleman, 50's, with high standards - same qualities. NYM F352.

Trim, Athletic Male—30's, business professional. Seeking intelligent, sensitive female, *late 20's to mid 30's, for lasting* relationship. Race unimportant. Note and photo appreciated. NYM F353.

Tall, Classy, Green-Eyed—Divorced Jewish female. Seeks eligible, 6' plus male, age 50-60, for mutually satisfying, mature relationship. Phone/note. NYM F355.

Beautiful Lady Sailor—Skiier, super-successful (self-made), classy, educated, romantic, 30's. Would share summer sunsets and barbecues on the water, winter chair lifts and dreams with a dynamite, first class, adventurous man for all seasons, with inner strength, depth, 32-45. You have polished finesse in high-powered social situations, are a blazing success in your career and still are capable of vulnerability with a woman you care about. Weekdays in Manhattan/weekends cruising the high seas. NYM W536.

Beached Male—sought by very pretty, hazel-eyed Jewish female, 35. Let's share long walks, talks, years. NYM F356.

Great Jewish Guy—26, whose charm, sophistication (and yes, boyish good looks) *would put the sparkle in any woman's* eyes, seeks that special someone whose sensitivity, smarts and style can do the same for mine. Bio/photo/phone. NYM NYM R215.

Classy Italian Woman—5'6", slim. Beautiful inside and out. Enjoys many interests from travel, tennis to Tosca. Seeks a kind, giving man to be best friend/lover. He should be tall, attractive and successful, 40-50. Photo please. NYM F357.

Don't You Hate An Invitation—To dinner for 3 or 5 persons which makes you the "also"? I'm a tall, attractive widow, fervently desiring a new, sparkling life. I'm successful, hoping to meet the same, in the 60 age bracket. Recent photo/note. NYM F358.

Renascence Woman, 32—Yale, JD, Christian, 5'4", green eyes, all-American looks, blondish, tan. Ultra-proficient: tennis, golf, cycling, lifting, deep-sea fishing, flying, scuba, dancing. Loves Mozart to The Pretenders, constitutional issues and France, VT chalets, harbor sunsets, my Mercedes and dog, no smoke/no drink/no drug, family-oriented with a wild streak. Seeks same in man, 30-40. Touche if you dare. Note/phone/photo. NYM F359.

Emerald City—A real gem. Square cut. Superlative color. 23. Chic, thin, blond nun with legs. Seeks monk. NYM F360.

Looking For My Donna Rice—Jewish attorney, 27, seeks woman good enough to throw away or share my future. Photo/phone/letter. NYM R216.

Are You A—Tall, witty, professional man, 48-58? I am a slender, attractive, Nassau county woman who loves travel, books and chocolate! NYM W537.

Looking?—Slim female, 33, seeks man in medical field, 30-38, must be sensitive, honest, caring, for fun, serious relationship. Phone/note/photo. NYM R217.

Wall Street Exec—32, with interests from karate and rock and roll to tennis and *sailing. Seeks warm, vivacious,* down-to-earth woman. Photo/note. NYM F361.

Still Growing Up At 33—Head-turning Jewish corporate marketing exec, moonlights as arbitrator, writer, student. Seeks brilliant, secure, beach-loving, non-smoking male, with a sparkle and humor, 33-45. Photo. NYM C938.

Whimsical, Funny, Charming—Tall, pretty, green-eyed Jewish woman. Seeks a warm, honest man, 40-50ish, for theater, film, quiet dinners, romance and fun. You don't carry weapons or grudges. Extra consideration for bearers of flowers and balloons. Photo/phone. NYM C940.

Smart, Flexible—Handsome writer, 31, blue eyes, 6', 155, non-smoker, seeks poweful, attractive, romantic woman for captivating relationship. NYM C941.

Wouldn't You Rather—Be going out than reading these? Professional, intelligent male, seeks athletic Jewish female, 28-32, who has guts enough to answer this. Note and photo, please. NYM R219

Sunrises From The Mountains—Single, Jewish male, unpretentious physician, looking for that special person to share life's sunrises and sunsets. I'm socially conscious, enjoy movies, theater and the outdoors. Am Sierra Club member and *in summer enjoy bicycling, canoeing and* occasionally camping out. Searching for someone who is Jewish, non-smoker, under 29, under 5'5", without weight problem. NYM C942.

Affectionate Man Available—36, 5'8", 160 lbs. Unpretentious, honest, faithful, romantic, funny, athletic and fit (very sensual and masculine but not macho). Looking for that one special woman to be best friend and forever partner. Photo optional. NYM C943.

From French Major To MBA—To Wall Street. Pretty, bright Manhattanite seeks male 28-36, to share NY experiences, friendship, possible romance. Wall Streeters, Francophones, artsy types equally invited to reply. Photo appreciated. NYM C944.

Available: One Lawyer—Of modest means but prodigious heart, 40, Italian roots, 5'8", good-looking, slim, blue eyes, fair, never married. Seeks pretty, petite Catholic woman - big on humor, incurable romantics and old movies. Note/photo/phone. NYM W538.

Romance, Marriage, Children—Scenario this highly successful professional - skilled executive, musician, athlete. Seeks spirited, slender, single Jewish woman with same intent. Preferably never married. Write. NYM C960.

Millionaire Male—30, real estate, is looking for a beautiful woman who enjoys fast boats and cars, champagne and caviar evenings by the ocean, traveling and the best things life can offer. Photo a must. NYM R236.

Slim, Sensual, Savant—Sane Sally (45) seeks successful Sam. NJ NYM C945.

North Shore LI Man—36, 5'10", warm, successful, caring. Seeks a petite, outdoorsy, down-to-earth lady, 28-35, to co-captain boat this summer. Note and photo, please. NYM C946.

Life Is No Dress Rehearsal—And the curtain is up. Your leading lady is Jewish, 24, 5'6" and is in great shape, very attractive, competent, always adventuresome and willing to try almost anything once. I love to laugh, dance and be romanced. I'm a self-supporting jewelry designer and need a leading man who can do more than just play the part. Non-smoker. Note/photo/phone. NYM F363.

Tall, Handsome And Romantic—Professional Christian, fun-loving, seeks pretty, stylish, slim, outgoing female, 26-36, who enjoys the outdoors, NYC, and is interested in a special relationship and commitment. Phone/photo. NYM R222.

Try Something New—Loyal, bright, sexy, hardworking male, 21, looking for that special woman, 22-42, for friend and lover. Photo/note. NYM F364.

World-Class Lady Professor—Divorcee, elegant, attractive, vivacious, earthy, understanding, seeks dynamic male companion, over 40, to share life's pleasures, warmth and love. NYM R223.

65 And Retired—Home northeast Queens but have car. Enjoy travel, theater, golf, Lincoln Center, etc. Want lady with positive spirit. NYM R224.

Starlight, Starbright—Looking for my Mr. Right! Terrific-looking blond, strong mind and fit body, with class and sass (Jewish, 27). Seeks an extra-special man to put a twinkle in my baby blues. In addition to great looks and a fit, athletic, healthy body (no smoke/drugs), you should be extremely well-educated, successful, witty, creative and honest. If you're my "star man" (27-34), send a note/phone. Photo a must. NYM F365.

Funny Lady—Mid 50's, cute as hell, seeks spectacular male. Photo helps. NYM R225.

Niceness Counts By Me—Creative Jewish lady, sharp, 29. Seeks tall, educated, fun guy under 40. Photo a plus. NYM F366.

All-American Good Looks—Tall white Christian male, athletic, 34, Westchester vicinity seeks very attractive lady, 21-35, for romance and fun. Send photo (will exchange). NYM R226.

Despicably Decent—Unreconstructed, very private, public interest lawyer, male, 38, Sydney Carton look-alike, pleasantly eccentric with devoutly irreverent attitude towards life, newly swept ashore on Long Island. Seeks ravishing and feisty female with strong convictions, gentle wit and piquant style. Send photo/bio/phone. NYM W541.

There Is Nothing Like This Dame—Very pretty, intelligent, appealing Jewish woman, 31, 5'6", slim. Hardworking MBA, great sense of humor, excellent cook, varied interests. Would like to meet mature, intelligent, attractive Jewish man, 32-38, with sense of humor, to share with, cook for and possibly take care of. Note/phone. NYM R239.

Mature, Successful Professional—Widower, in excellent health, who is considerate, kind, tired of loneliness. Looking for comfortable, romantic relationship with an attractive, spirited, caring woman (40-50) who loves to travel, entertain and enjoy life with reputable man, great company to be with. Send bio/photo. NYM W542.

Dynamic Female Entrepreneur—38, Jewish, very attractive, petite, fun-loving and sensitive. Seeks attractive, sincere, Jewish, humorous, 37-49, powerfully successful man to share romance, adventure and special commitment. NYM F367.

A Handsome, Successful Businessman—29, tired of the bar scene and looking for an alternative way to meet a woman. If you are attractive, vivacious and have a touch of class, I'll be interested in meeting you. Looking forward to your response, must send photo. NYM F368.

Handsome MD—Latin, 34, 5'11", GQ looks, seeks woman under 30, who is intelligent, classy, beautiful and above all refined. Photo/phone/letter. NYM R228.

MD, Non-Smoker, Music Lover—Looking for super-intelligent, over-educated, non-trendy woman, 25-45. Photo/phone. POB 417, New Milford, NJ 07646

Desperately Seeking Soul Mate—Attractive, petite, outgoing, this feminine Jewish-British import seeks friend, lover not afraid to share and commit for rewarding, lasting relationship. Non-smoker, pet lover, 40's. Note/photo. NYM F369.

Losing It (Weight That Is)—Honest, caring man, 31, loves good humor, 50's tunes, musicals, sports. Seeks like female to 36, sincere. Note/phone. NYM F375.

Very Cute, Avid Giants Fan—Seeks handsome Jewish professional man, 30-38, to watch games with this fall. If you want a woman with a 'close-up' smile, who is warm-hearted, great to look at and fun to be with, write/photo to: NYM R235.

Handsome In Body And Soul—Bright, verbal, sincere Jewish professional, 36. Seeks pretty, slim, independent woman, 24-35, who's sincere, sees a relationship as a 'partnership' and feels that life is best when shared. Photo/bio. NYM C953

Seductive Yet Sincere—Cerebral yet warm, fiesty yet feminine, self-assured yet soft, beautiful yet built. I am a professional, 36, Jewish, 5'4", 105 lbs, non-smoker, seeking intelligent, romantic, sincere, self-confident, successful, classy, witty, fun-loving man, under 50, to share today's adventures and possibly tomorrow's dreams. Photo/note/phone, please. NYM R238.

Seeking—Attractive, single, Italian lady for lasting relationship, 5'7"- 5'10", 35-45, non-smoker, like traveling, dining and dancing. I am Italian, 6'1", 54, successful businessman, gentle, caring, non-smoker. Phone or photo if possible. NYM W543.

Successful Jewish Lawyer—39, good-looking, secure, sincere, trim, likes athletics. Seeks friendship and intimacy with attractive, warm, slim, outgoing and marriage-minded female, 23-35, who might enjoy tennis, skiing, golf, spectator sports, theater, films, fine restaurants, travel and romance, not necessarily in that order. Only letters accompanied by a recent photo, phone and short bio will be answered. NYM R240.

Attractive, Slim, Sensitive—5'4", female (Jewish), 30, thoughtful, genuine, moral, likes beaches, dining out, dancing, movies, traveling. Seeks to meet non-smoking (no drugs), attractive man, 26-38, whose likes/qualities are similar. Recent photo/note/phone. NYM F381.

Feminine, Funny, Fearless—North Shore/NYC woman, strong in body, mind and spirit. Pretty too. Seeks gentleman, 57 plus, who likes himself, enjoys today, looks forward to tomorrow. Your move. NYM R229.

My First Ad (New)—Wholesome, feminine, lovely-to-look-at, attributes aplenty: smart, upbeat, easy-to-be-with. Seek wise elegant, sophisticated, lovable, heart-of-gold, Jewish or non-religious gentle man, 50 to young 62. Photo please. NYM F370

Very Good-Looking Surgeon—33, 6', 175, athletic (water sports, tennis, jogging, bicycling, sailing), would like to meet a beautiful, sexy, sincere, unpretentious female, 22-32. You should have the strength to be honest with yourself and the sensitivity to be vulnerable to those who care for you. I'm a sensitive, caring, sincere and playful individual. Prefer someone in New Jersey or Staten Island. Photo, please. NYM F371.

Exciting, Personable, Intellectual— Professional, 36, 5'9", balding but good-looking, spiritually and Jewishly-oriented male. Seeks very attractive, slim, feminine, spiritually and Jewishly-oriented female, 25-33, who will share my zest for living. Photo appreciated. NYM F372.

Physician—With fine qualities, 41, seeks educated, attractive, cheerful Modern Orthodox woman, 25-32. NYM R230.

Attractive Widow, 40—Who loves dancing, quiet dinners, theater, movies. Seeks man with same interests. NYM W539.

Caring, Honest, Quiet Woman—Seeks man, 31-37, for down-to-earth relationship - tolerant of smoker! NYM R231.

Intelligent, Handsome Attorney—Seeks soul mate for intimate, loving relationship. I'm 48 (look 10 years younger), 5'9", 160 lbs, Christian (non-religious), loyal, sensual, successful, urbane, witty and enjoy city and country life. I love my friends, cooking, the arts, and wit and intelligence in others. Are you beautiful, secure in yourself, petite, to 5'5", slender, 30-40 and a fully-developed woman looking for a non-sexist, sharing and caring man? If so, please send recent photo, note and phone. NYM R232.

A Warm, Quality Blend—5'7", slim, Christian professional woman, 34. Very attractive with an aura of European sophistication. Seeks tall, similar man with his own special blend of integrity, intellect and emotion. Letter/phone/photo appreciated. NYM R233.

Gay Woman—Very attractive, feminine, youthful, 50's, enjoys a good life, seeks same, 45-60. Note/photo. NYM R234.

Easygoing, Fun-Loving—28-year-old male, very attractive, successful and intelligent (no kidding). Seeking a lady who doesn't usually do this sort of thing. NYM W540.

Exceptional 28-Year-Old MD—5'8", intelligent, attractive, irrepressible. Enjoys tennis, music, cycling, old movies, writing. Seeks woman, 22-30 (MD/JD/PhD/MA), for serious relationship. NYM F373

Tired Of Generic Men?—Let's feast on fabulous fables, drink of divine dreams - or at least be buoyed by brand-name conversation. Male writer, 6'1", 39, awaits photo/discerning note. NYM F382.

This Spunky, Dynamic, Athletic—Sincere, very attractive, 23, Modern Orthodox Jewish gal is looking for down-to-earth, Modern Orthodox Jewish guy, very outgoing and adventurous, age 23-28. Phone and note. NYM F376.

Head-Turner—Disarmingly pretty, 35, 5'4", smart, naturally feminine, Jewish, turquoise-eyed blond with traditional values. You are under 45, over 5'8", great looks, successful, witty and available. Phone/note/photo essential. NYM C947.

If You Are Looking For—A caring, romantic, mutually supportive, possibly long-term relationship with a tall, elegant, trim, athletic, educated, witty, single, financially secure president of a corporation, send me a note. I hope you are personable, not overweight, female, 30-35, and would enjoy a relationship with a loving man whose body and spirit is 30 and whose age is an exciting 50. NYM F377.

For Your Eyes Only—Jewish male, late 30's, 5'4", good-looking, seeks that special woman to share a good life. Kids okay. Photo optional. NYM C948.

Fairfield County Woman—Mint condition mid-40's. Incredibly smart, irrepressibly funny, devilishly romantic. Loves to sail. Seeks compatible, congenial, good looking man, 40's-50's, non-smoker. NYM C964.

Pretty—Village brunette writer ready to take a chance again. Looking for a good man, 45-55. Photo, please. NYM R237.

Athletic, Sensual, Successful—European professional, mid 40's, 6', 170 lbs. Seeks sharing, intelligent, attractive Jewish female in her 30's for serious relationship. Note/phone, photo preferred. NYM F378

Physician, 34, Jewish—Conservadox, 5'6", handsome, slim, financially secure. Seeks bright, attractive, professional Jewish female, over 21, for long-term relationship. Photo a plus. NYM C949.

Handsome, Successful Professional—Sincere and unpretentious. If you are a bright, attractive, sensitive woman, age 24-38, I would love to meet you. Photo, please. NYM C950.

Good-Looking Lady—40, professional, NJ mom. Likes opera, sailing, early morning walks and hugs. Would like to meet life's partner. NYM F379.

Pretty Actress/Singer/Editor—37, looks 27, intelligent, passionate, active, independent, friendly, liberal Catholic. Seeks mutually supportive, caring relationship with sensitive, warm, attractive, friendly, smart, successful man, 33-45, who values family and friends. Phone. NYM F380.

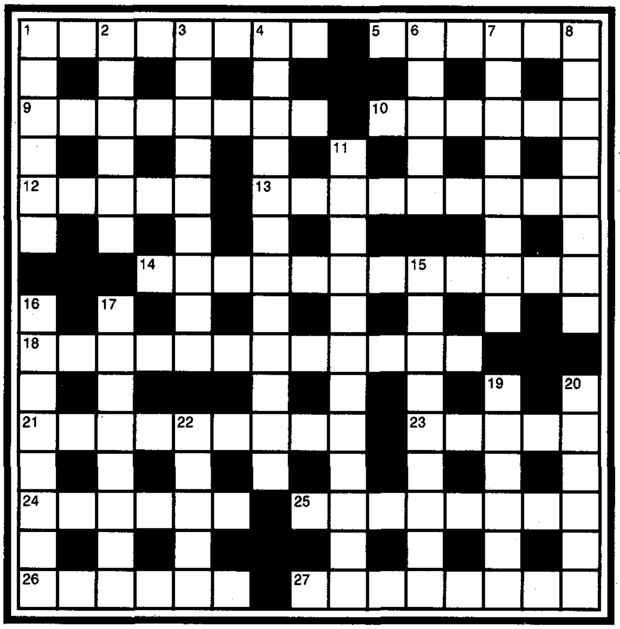
Hungry Heart—Looking for same in affectionate man, 34-42. I'm 36, smart, attractive and ready for someone who wants to have fun feeding each other in a serious relationship. Letter/photo/grain of salt, please. NYM C952.

Architect And Engineer—Handsome, 36, 6', 180 pounds, athletic, world traveler. Likes family, nature, reading, art, museums and secluded dinners. Seeks a very attractive, white Christian female, 24-36, professional, romantic, marriage-minded, sincere, with whom to revive a classical romance in this age of modernism. Photo/note/phone. NYM C957.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Cocktails for fellow travellers. (8)
5 Services for the people. (6)
9 Perform, with a lot of instruments for playing the blues. (8)
10 To be published a paper must be translated. (6)
12 Time when a man of chivalry loses his head. (5)
13 Two girls needed to put things on an even keel once again. (9)
14 Contracted form which is flying around above Britain. (12)
18 Greek found to interpret deceptive pale-face speech? (6,6)
21 In America a sign of fall in holiday cancellations? (6, 3)
23 We hear forty of the Romans top the rest. (5)
24 At one time, the first sign of illness tended to get one ostracised. (6)
25 Release your grip on such a property. (8)
26 Do the wrong thing and net return? It's all part of the game. (6)
27 Folk add up in their heads. (8)



DOWN

1 Taking part of the railway track. (6)
2 Flooding caused by tug in waterway. (6)
3 Trace bald patch—hands are often held round it. (4-5)
4 Our men earn it, presumably. (12)
6 A letter required by the hospital pharmacy. (5)
7 It must be this medicine and no other. (8)
8 Russian insect with stripes. (8)
11 Urge to keep on plunging in river to reach engineer stuck at the bottom. (7, 5)
15 One of nine intended, say, to create a diversion. (9)
16 You are a member of this society? That's rich! (8)
17 Mixed reaction to this striking garment. (8)
19 Here class distinction is the rule. (6)
20 After good start boy student may finish quite happily. (6)
22 Tree resin to be seen about a mile beyond the point. (5)

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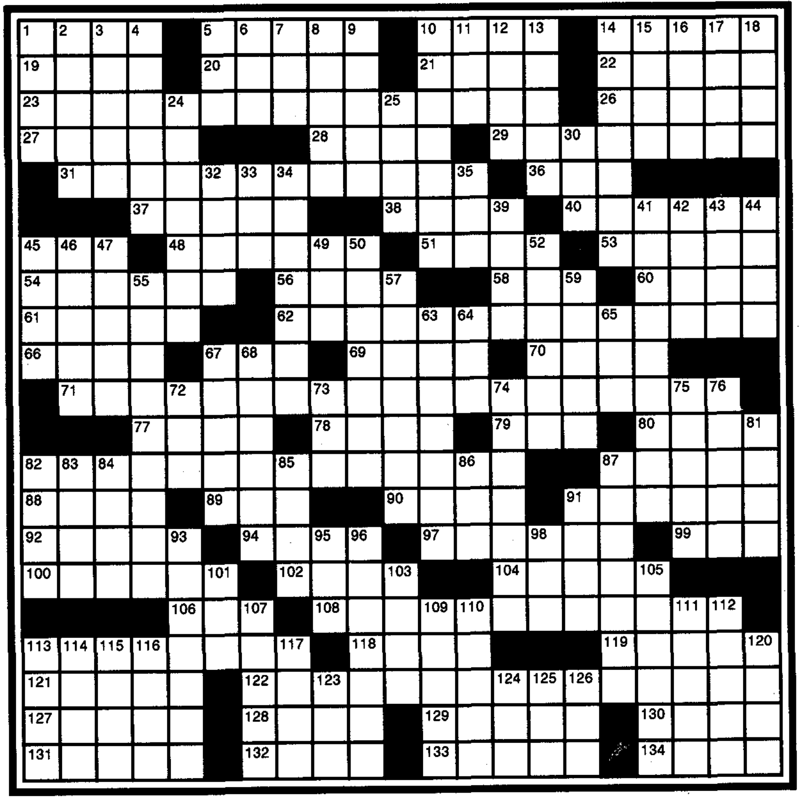
'SWIZZLED SCENARIO': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

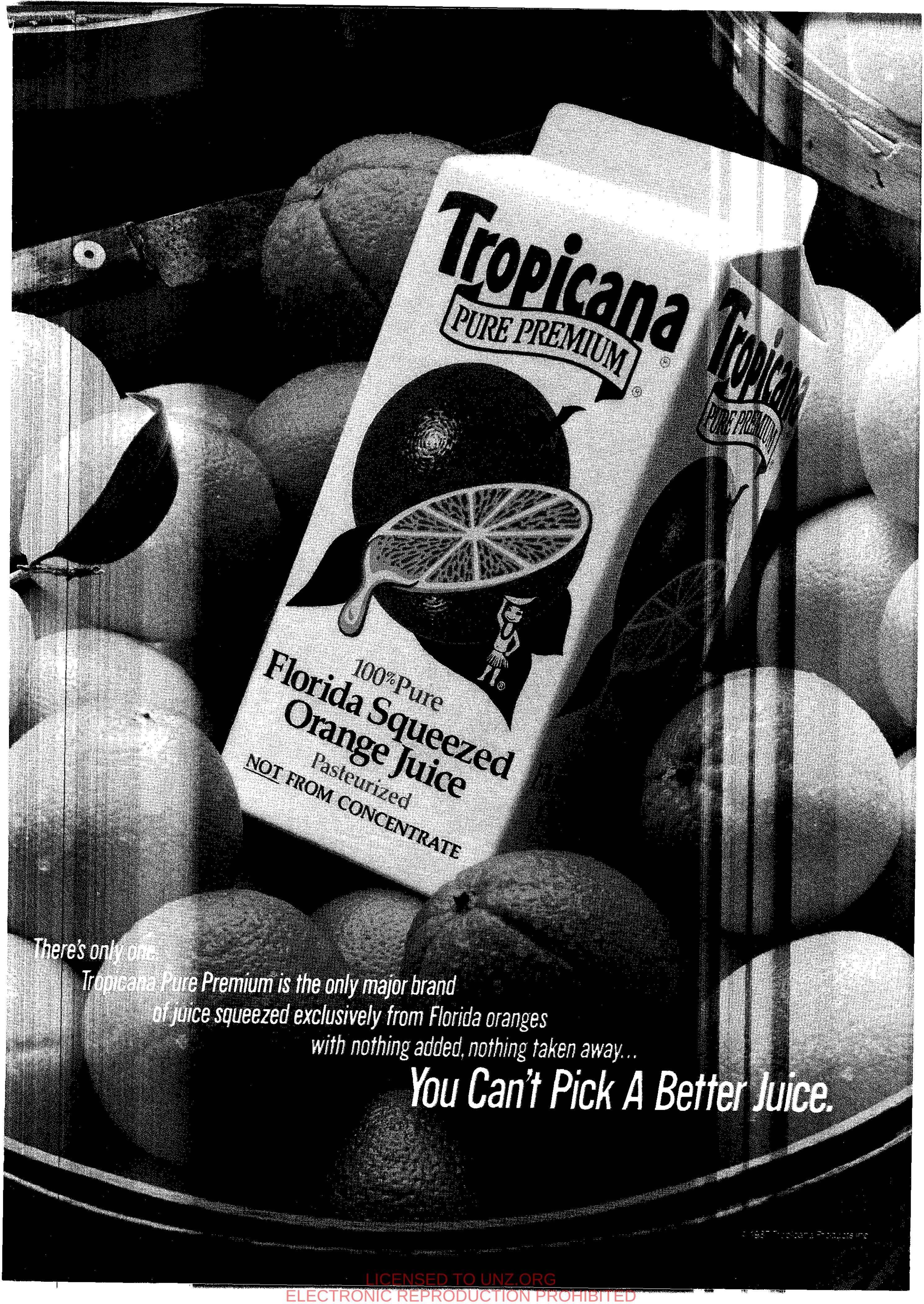
1 Tear canal
5 Last Greek letter
10 Yokel
14 Cable cars
19 Jai-——
20 Loses a tan
21 Cupid
22 Of the ear
23 SETTING
26 A Barton or a Bow
27 With —— breath
28 Singer Tennille
29 CHOREOGRAPHER
31 SCRIPTWRITER
36 Symbol of slipperiness
37 Where Pago Pago is
38 What there oughta be
40 Scold
45 Had chow
48 Shoplifted
51 As previously cited: abbr.
53 Fra Junipero of Capistrano
54 Caesar and Waldorf
56 Mideast cartel
58 Neighbor of Syr.
60 Match up
61 Seed coverings
62 ACTOR
66 Okinawan capital
67 Compete
69 Add some liquor to
70 Complexion disorder
71 PLOT, with "The"
77 Berne's river
78 Cockney's steed
79 Squeeze out a living
80 Click the fingers
82 ACTRESS
87 Pie slice
88 Assamese silkworm
89 —— de cologne
90 Dry: Sp.
91 Less messy
92 Broker
94 Kerplunk
97 Tudor successor
99 Start of a J.F.K. quotation
100 Opticians' objects
102 Droughty
104 Religious pamphlet
106 Robot play
108 SET DESIGNER
113 PRODUCER
118 Notorious Ugandan
119 Star quality
121 Wine taster's concern
122 COMPOSER
127 Fragrant shrub
128 Diva's big moment
129 "When —— in Love"
130 Portent
131 Sam the sleuth
132 Millinery
133 Not watertight
134 Hornet's home

DOWN

1 Smear
2 Between elbows and wrists
3 Desert flora
4 Mosaicists
5 Decide, with "for"
6 Chinese-style jacket
7 State tree of Massachusetts
8 Fictional Beau
9 Lady Nancy
10 Trattoria dish
11 River of Sweden
12 Netman Bjorn
13 One of the Muppets
14 Certain gridders
15 Hold sway
16 Russian inland sea
17 Crumbly soil
18 Assassinate
24 Emcee Ralph
25 Amphora handle
30 North of Kan.
32 Andy's cohort
33 Tennis "moon ball"
34 Cylindrical stool
35 Bar check
39 Like Bill Hickok
41 Held in
42 Bedouin
43 The Stooges, e.g.
44 Be a breadwinner
45 Straight —— arrow
46 "—— Bulba"
47 Mr. Yale
49 Before gram or cure
50 Announce
52 Go ashore
55 Some Southerners
57 Car framework
59 Poilu's foe
63 Doesn't resist
64 Old Portuguese coin
65 First numero
67 Poesy
68 Mountaintop glaze
72 Kind of walker or bird
73 Triumphed
74 Send by a different way
75 Bengal's land
76 Elder statesmen
81 Side reward
82 The McCoy
83 Advocate strongly
84 Outward image
85 Hawaiian ballet
86 External: prefix
87 "Macbeth" weirdies
91 Mouse's lookout
93 Patio
95 Fort near Monterey
96 Vicious fishes: var.
98 Prince Valiant's son
101 Partner of substance
103 Garbage drop
105 Business bigwig
107 Hindu prince
109 Nothing
110 Mack's weapon
111 Watery ravine
112 Facilitates
113 Cronies
114 Junket
115 Gaucho's gear
116 "Diary of —— Housewife"
117 Role for Myrna
120 Camp sight
123 Batter's success
124 "—— note to follow sew"
125 Sort
126 Wood thickness



Solutions to last week's puzzles appear on page 142.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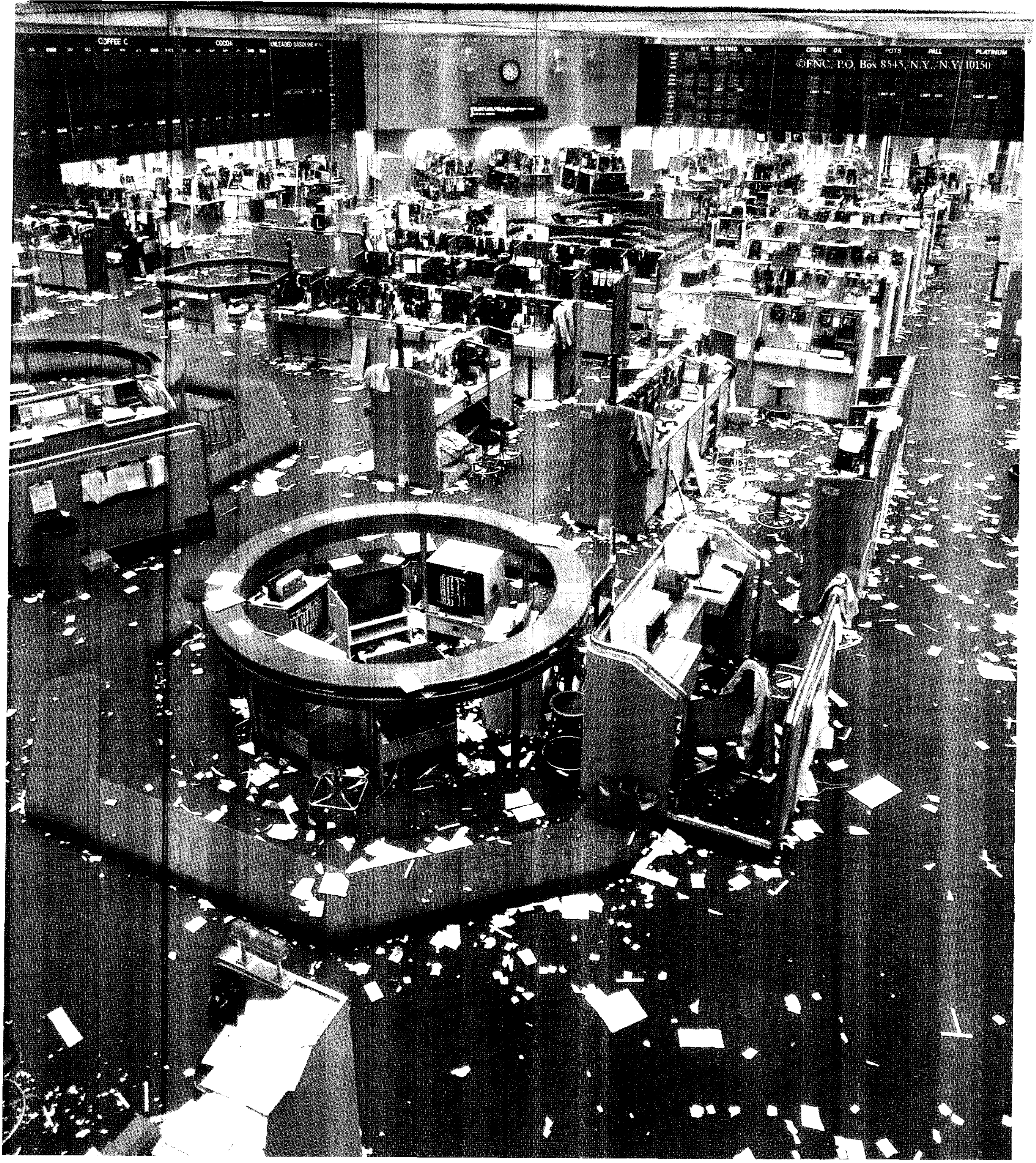
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